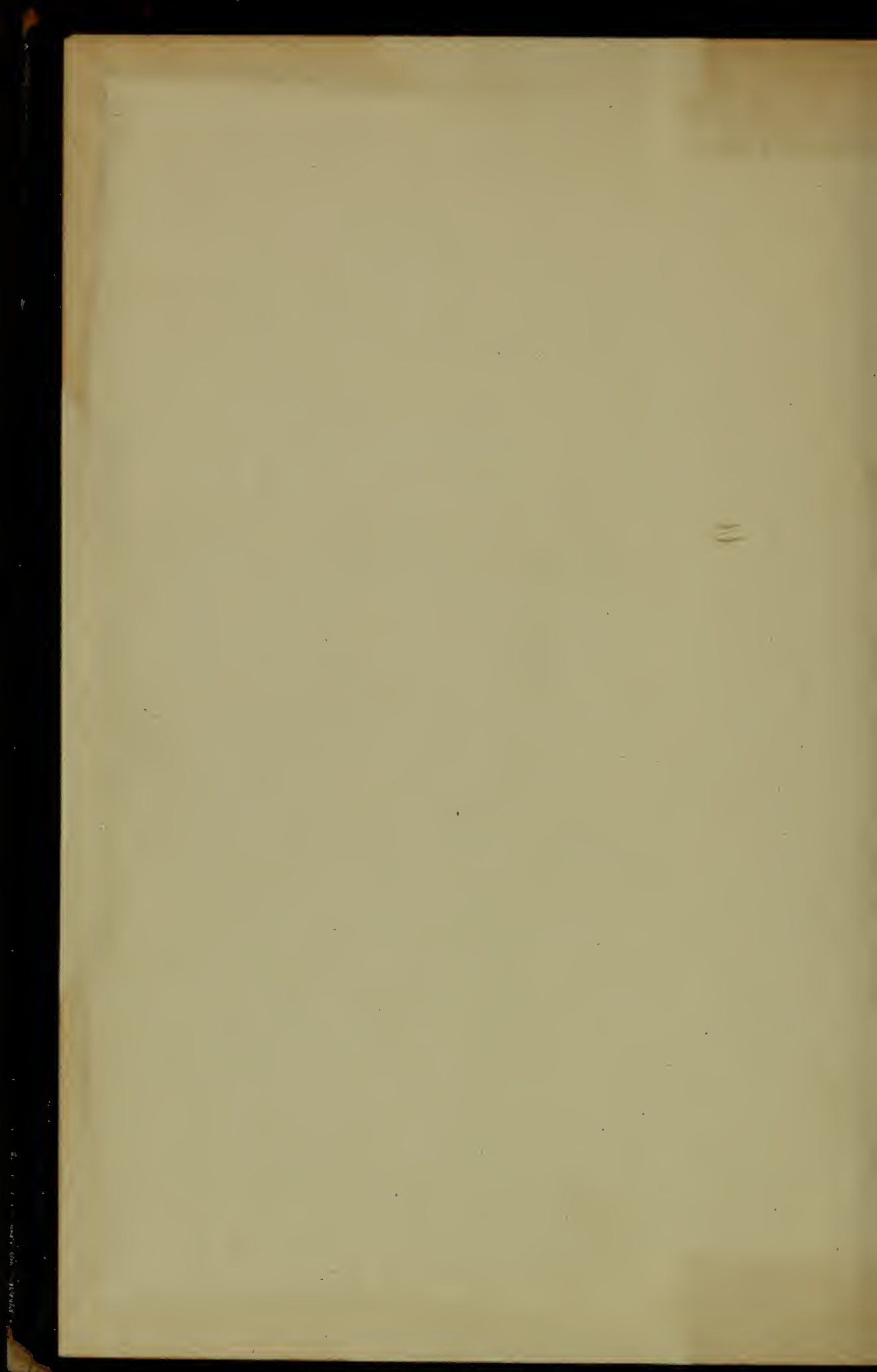


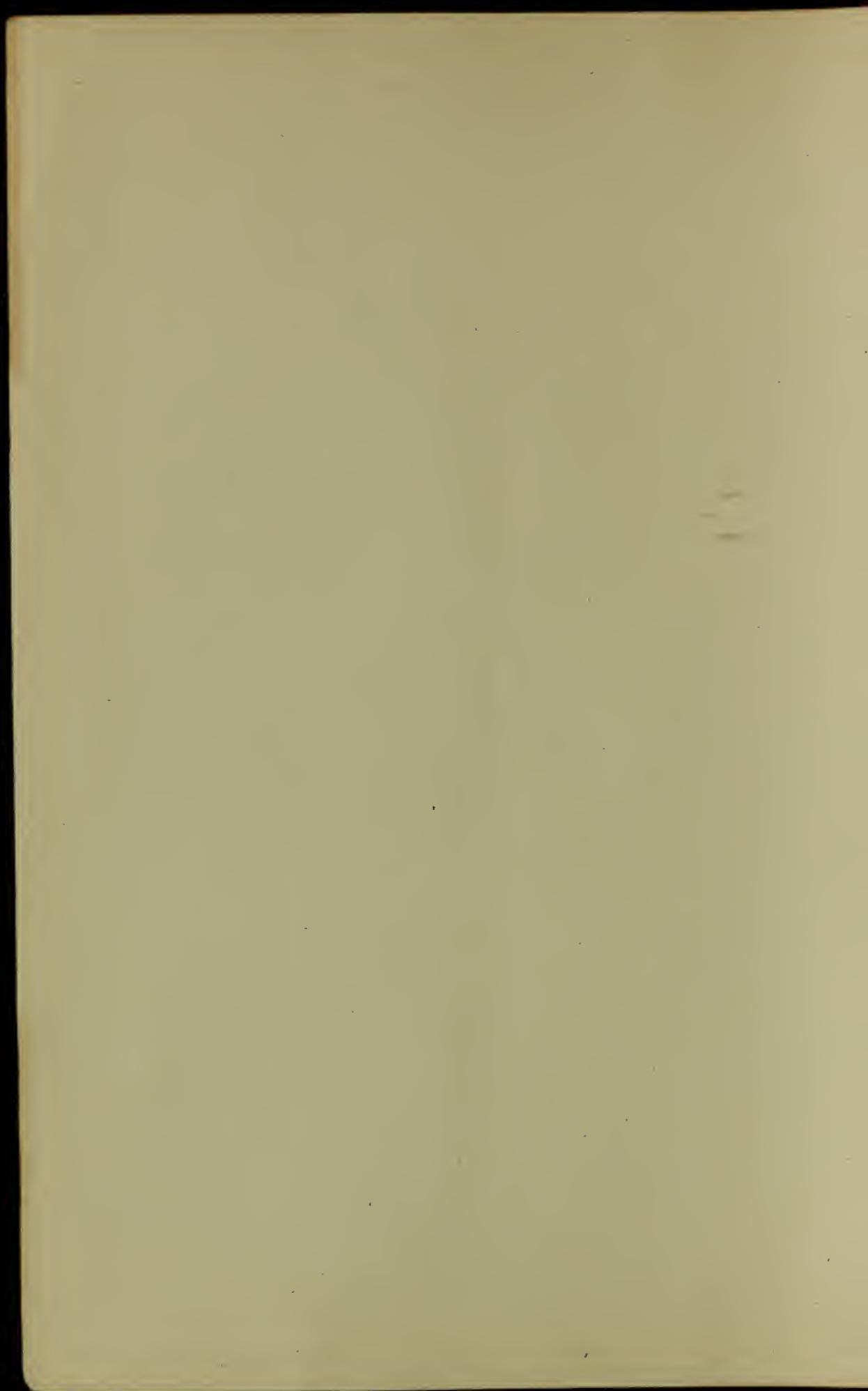
BOSTON SYMPHONY ORCHESTRA

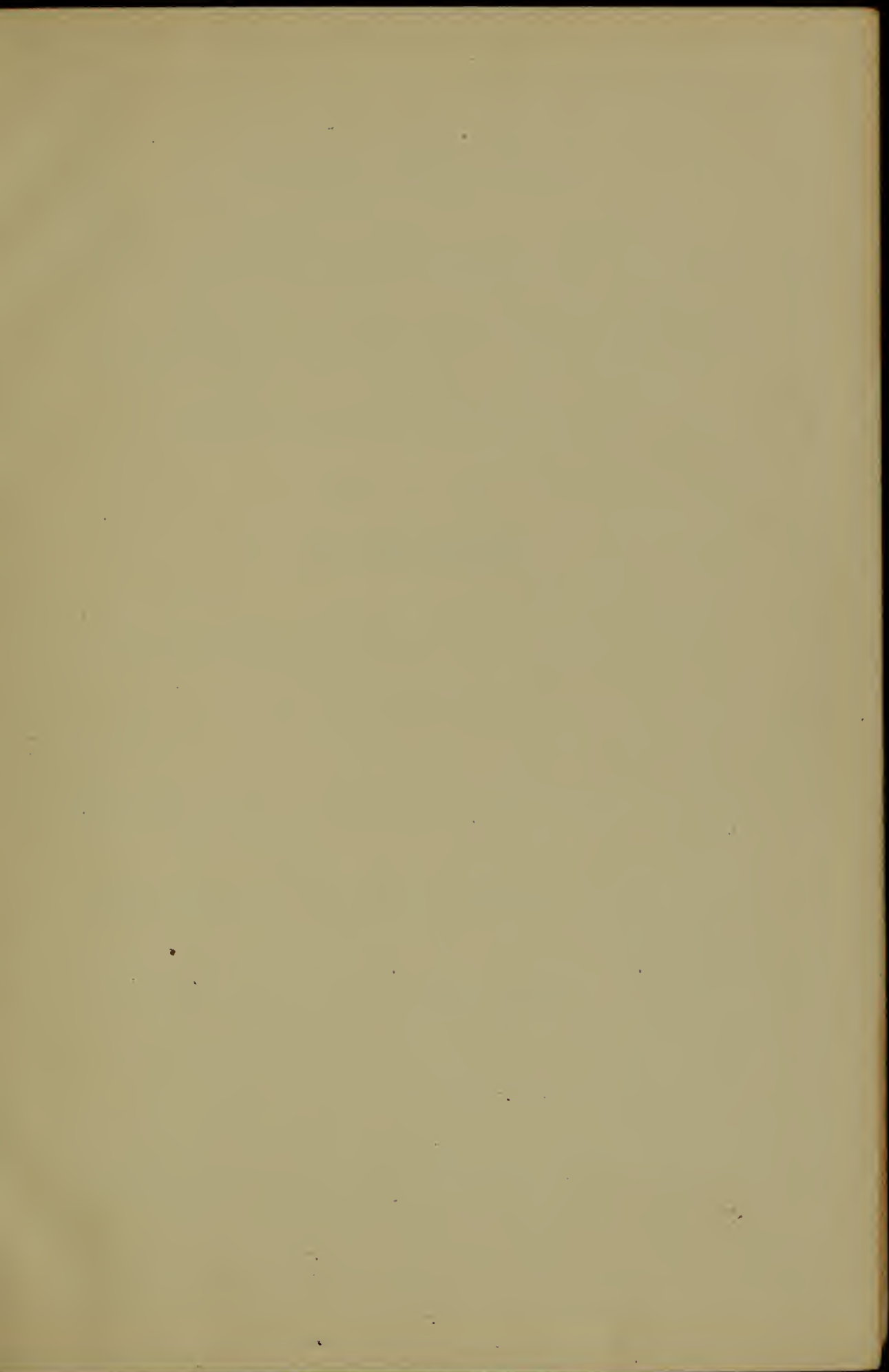
BOSTON AND CAMBRIDGE

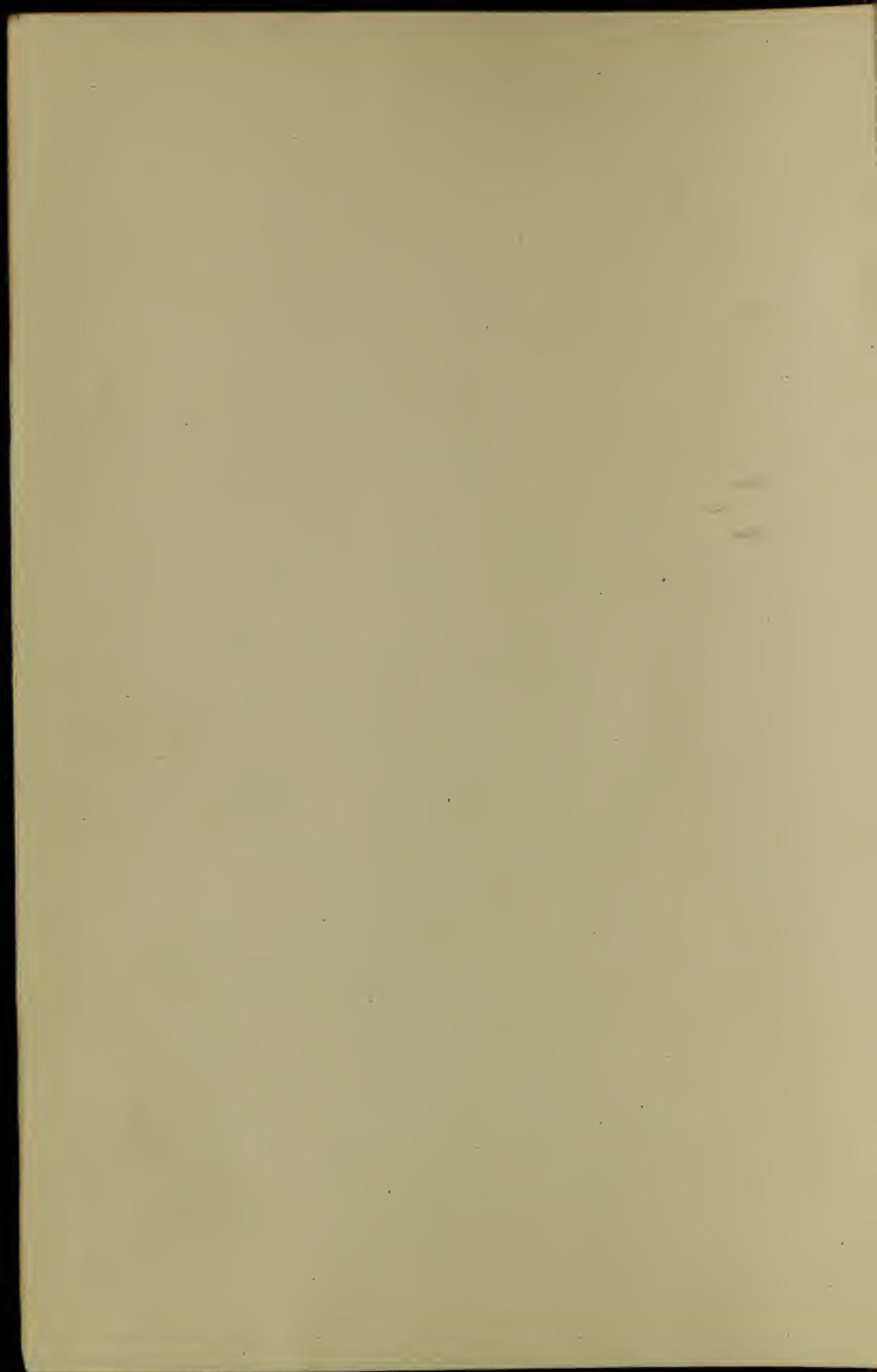
PROGRAMMES

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Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 12TH, AT 8, P. M.

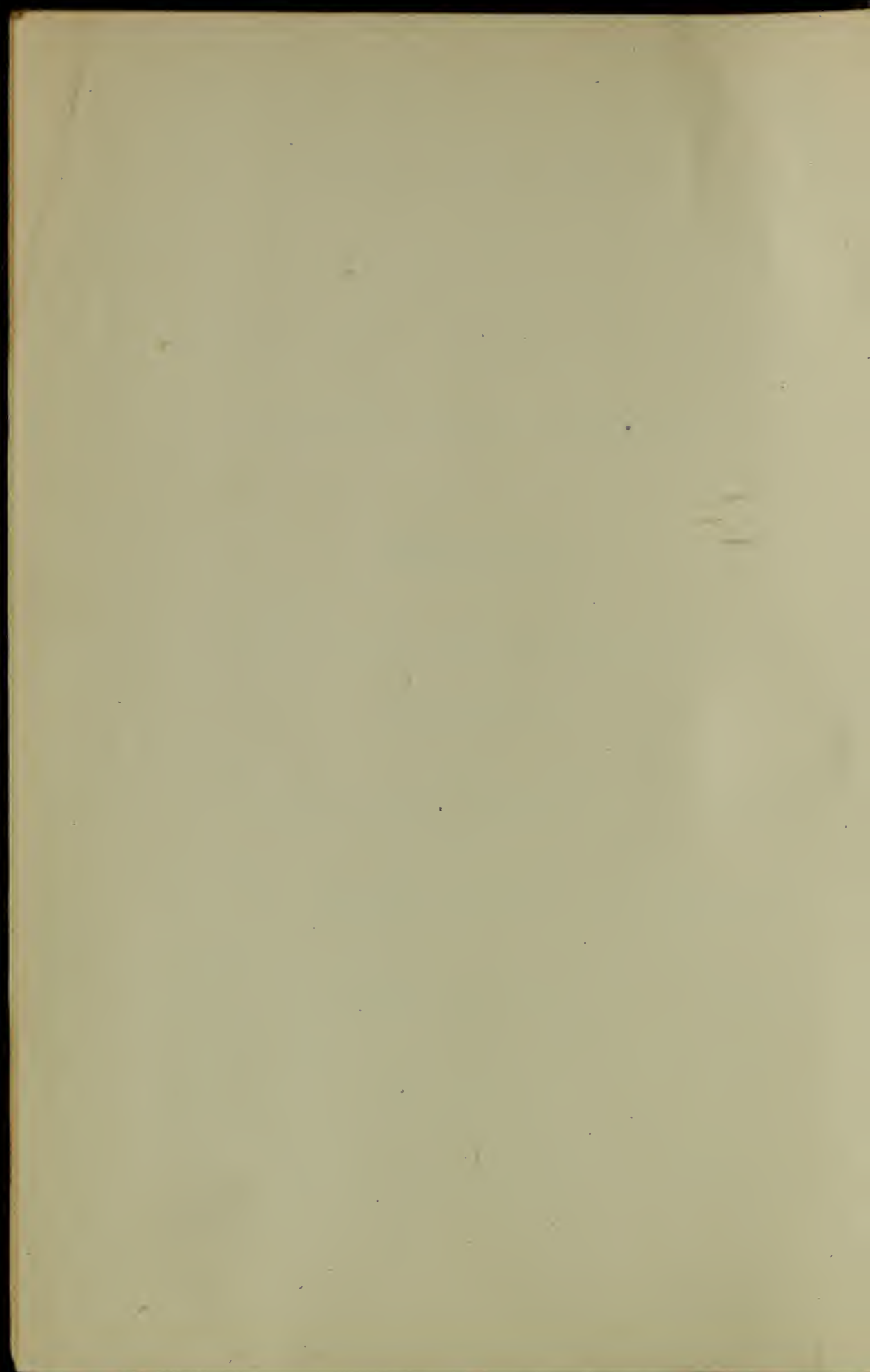
PROGRAMME.

WAGNER. VORSPIEL, (Die Meistersinger.)

BEETHOVEN. OVERTURE, (Coriolanus.)

SCHUBERT. ENTR' ACTE, (Rosamunde.)

SCHUMANN. SYMPHONY in D minor, No. 4.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

SATURDAY, OCTOBER. 19TH, AT 8, P. M.

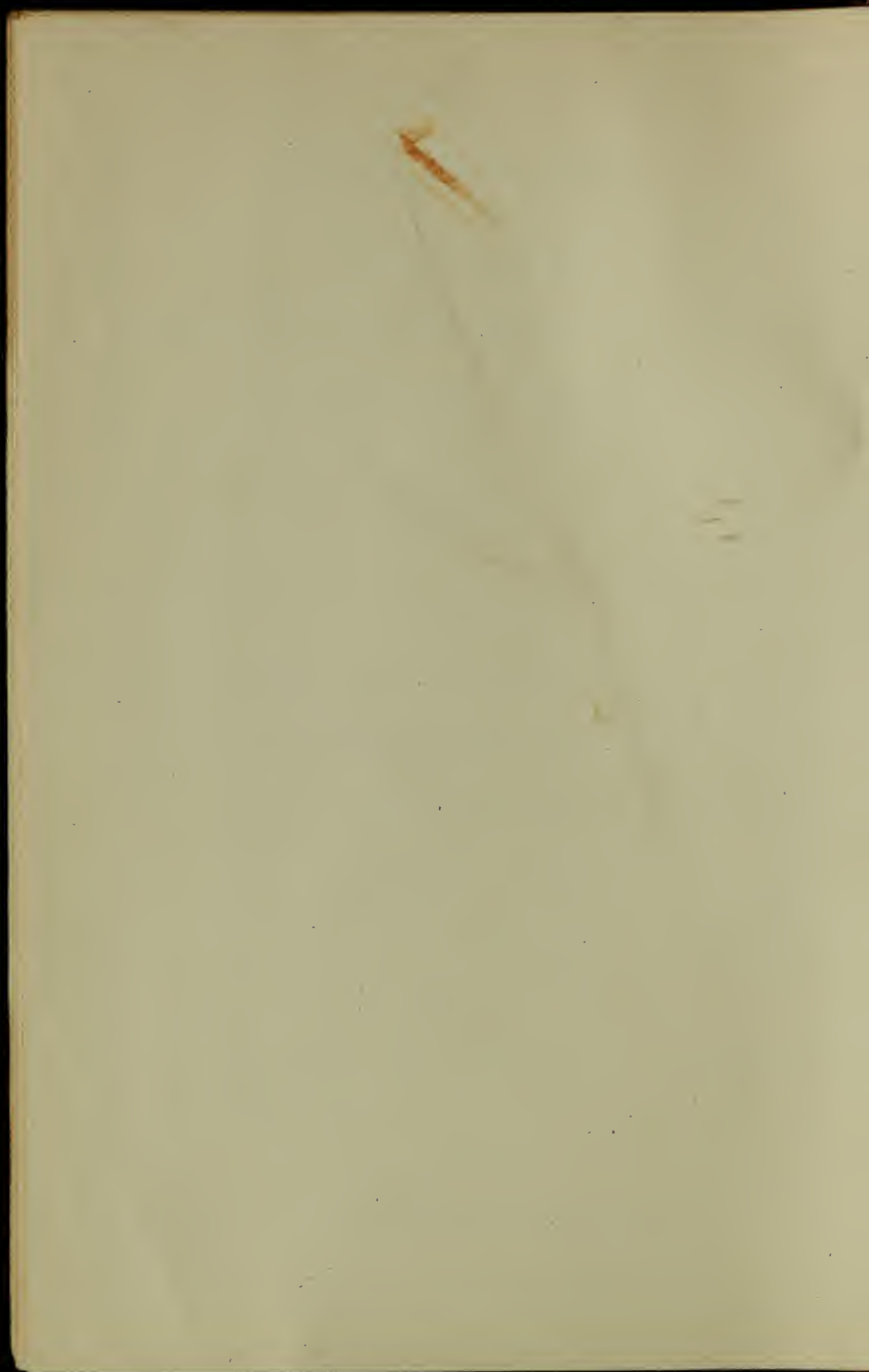
PROGRAMME.

BRAHMS.	VARIATIONS on a THEME by HAYDN.
GOLTERMANN.	ANDANTE AND FINALE from the CONCERTO for VIOLONCELLO in A minor.
MENDELSSOHN.	OVERTURE. (Hebrides.) SOLI for VIOLONCELLO.
BACH.	a) AIR.
SCHUMANN.	b) TRÄUMEREI.
POPPER.	c) PAPILLON.

BEETHOVEN.	SYMPHONY in A, No. 7.
------------	-----------------------

SOLOIST:

MR. ANTON HEKKING.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

SATURDAY, OCTOBER 19TH, AT 8, P. M.

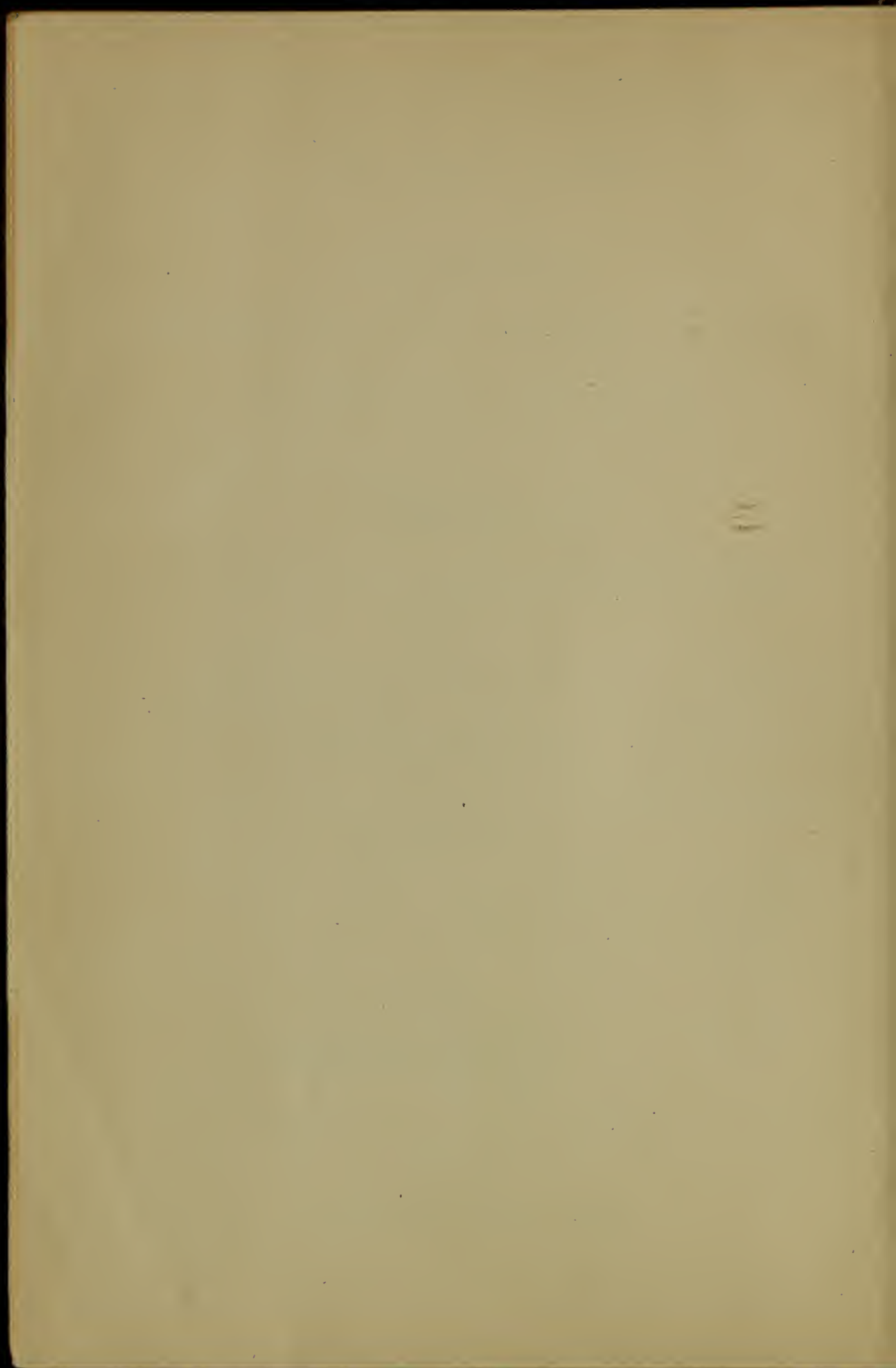
PROGRAMME.

BRAHMS.	VARIATIONS on a THEME by HAYDN.
GOLTERMANN.	ANDANTE AND FINALE from the CONCERTO for VIOLONCELLO in A minor.
MENDELSSOHN.	OVERTURE. (Hebrides.)
	SOLI for VIOLONCELLO.
BACH.	a) AIR.
SCHUMANN.	b) TRÄUMEREI.
POPPER.	c) PAPILLON.

BEETHOVEN.	SYMPHONY in A, No. 7. Poco sostenuto; Vivace.—Allegretto.— Presto; Assai meno presto; Tempo primo.— Allegro con brio.
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SOLOIST:

MR. ANTON HEKKING.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

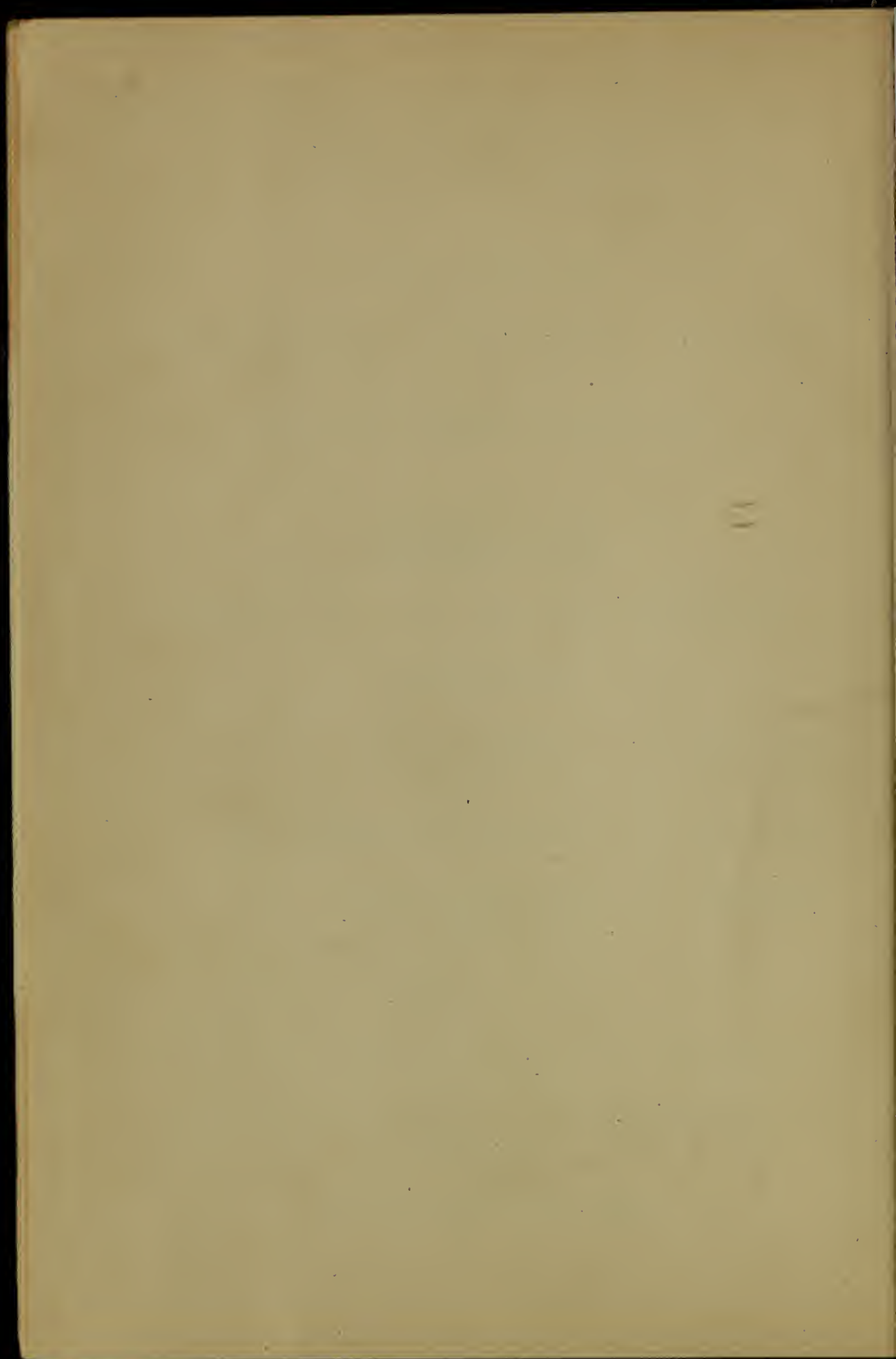
SATURDAY, OCTOBER 26TH, AT 8, P. M.

PROGRAMME.

- | | |
|--------------|---------------------------------------|
| BEETHOVEN. | OVERTURE, (Egmont.) |
| BEETHOVEN. | CONCERTO for PIANOFORTE in E flat. |
| SCHUBERT. | SYMPHONY in B minor.
(Unfinished.) |
| <hr/> | |
| MENDELSSOHN. | SYMPHONY in A. (Italian.) |
-
-

SOLOIST:

MR. CARL BAERMANN.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

SATURDAY, OCTOBER 26TH, AT 8, P. M.

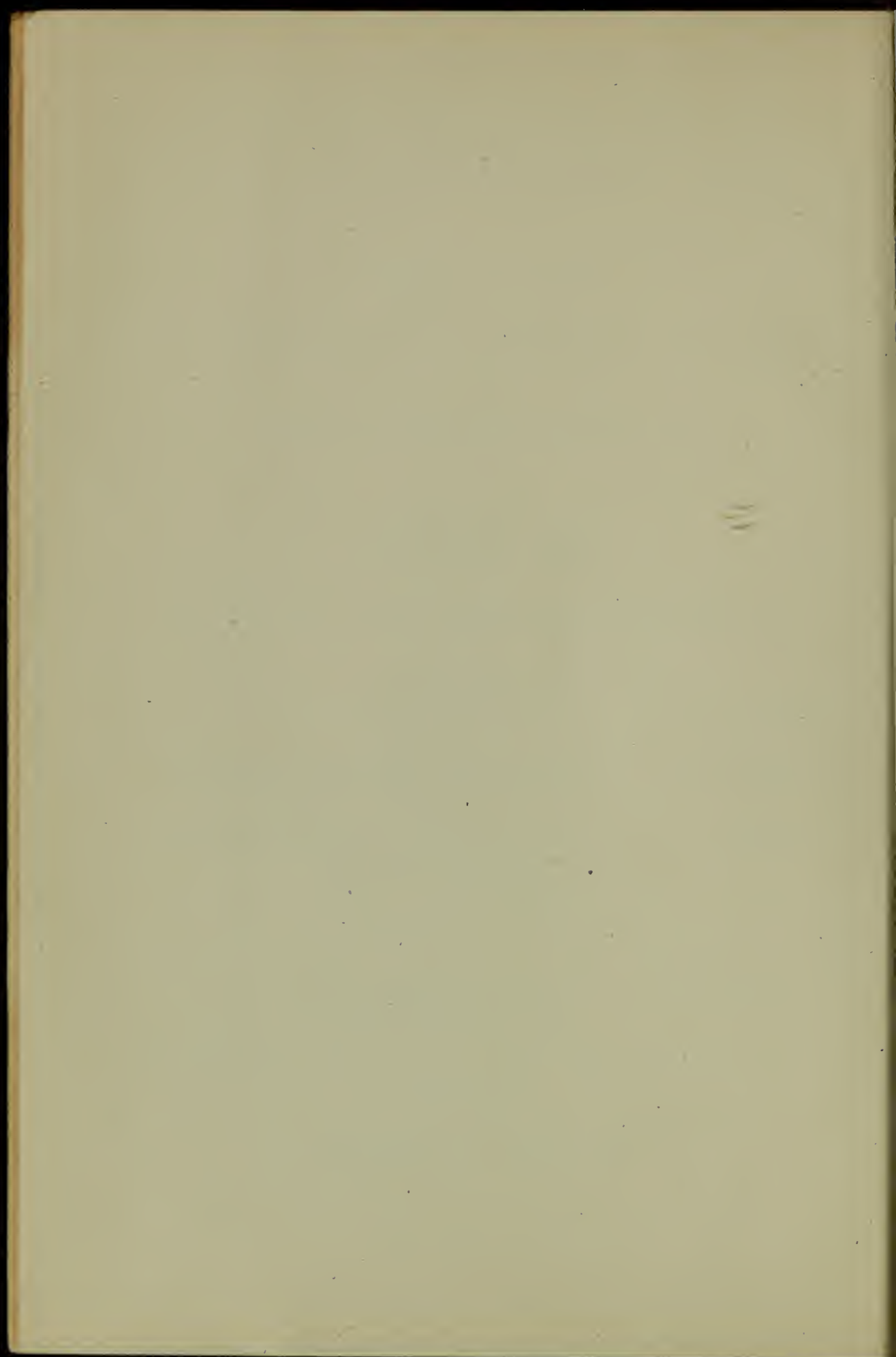
PROGRAMME.

BEETHOVEN.	OVERTURE, (Egmont.)
BEETHOVEN.	CONCERTO for PIANOFORTE in E flat. No. 5. Allegro.—Adagio un poco mosso.—Allegro.
GLINKA.	KOMARINSKAJA. FANTASIE for ORCHESTRA on two Russian Folk Songs. BRIDAL SONG. DANCE.
MENDELSSOHN.	SYMPHONY in A. (Italian.) Allegro vivace.—Andante con moto.— Con moto moderato.—Saltarello.

SOLOIST:

MR. CARL BAERMANN.

The Pianoforte is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

SATURDAY, NOVEMBER 2D, AT 8, P. M.

PROGRAMME.

WEBER. OVERTURE. (Euryanthe.)

WEBER. LYSIART'S AIR from EURYANTHE.

ARTHUR BIRD. TWO EPISODES for ORCHESTRA. (MS.)

a) ORIENTAL SCENE.

b) INTERMEZZO.

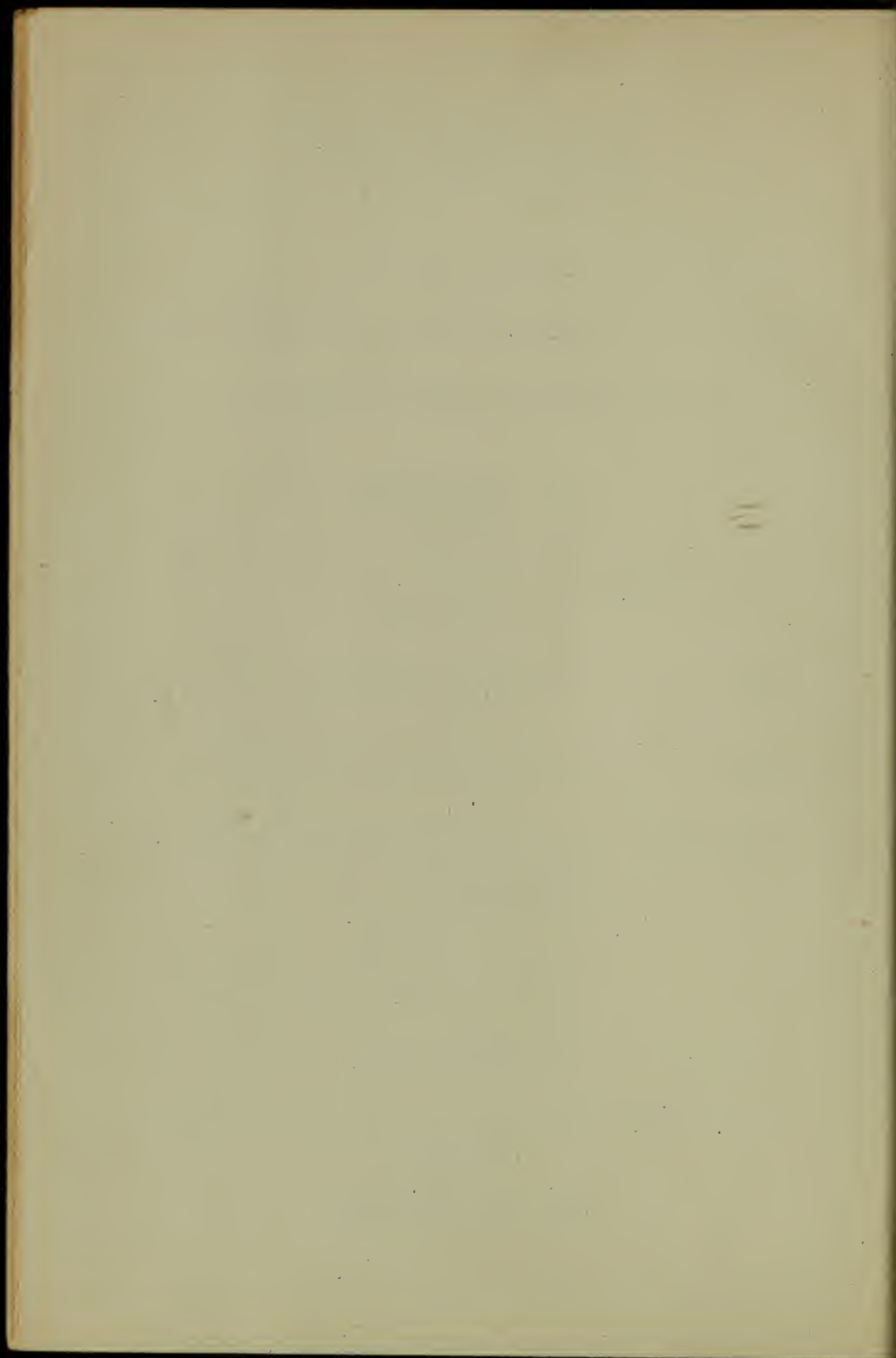
(First time in Boston,)

SONGS with PIANOFORTE.

VOLKMANN. SYMPHONY in B flat.

SOLOIST:

MR. EMIL FISCHER.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

SATURDAY, NOVEMBER 2D, AT 8, P. M.

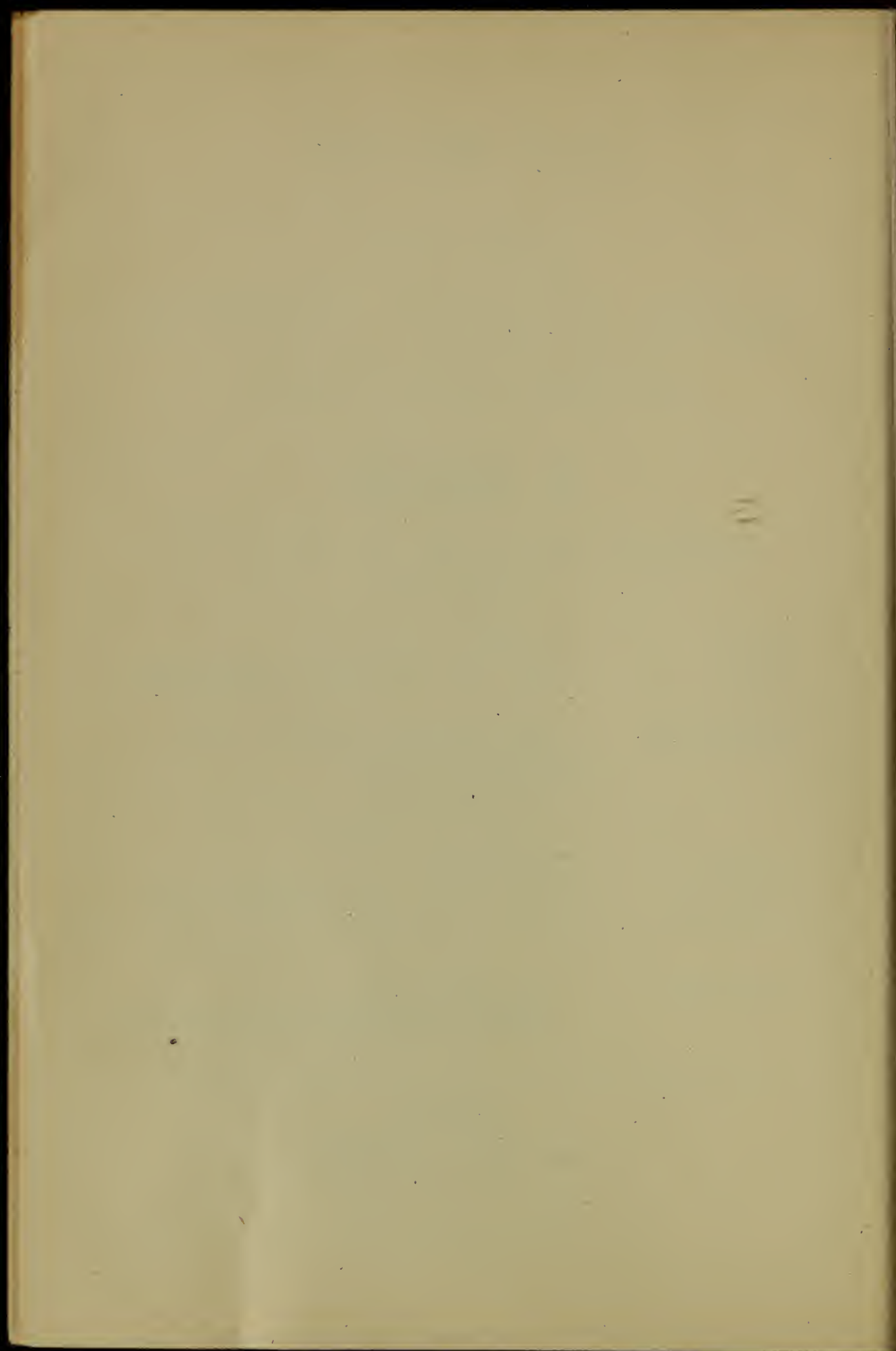
PROGRAMME.

- | | |
|--------------|---|
| WEBER. | OVERTURE. (Euryanthe.) |
| WEBER. | AIR, "Wo berg, ich mich?" from EURYANTHE. |
| ARTHUR BIRD. | TWO EPISODES for ORCHESTRA. (MS.)
a) ORIENTAL SCENE.
b) INTERMEZZO AND TRIO.
(First time in Boston,) |
| | SONGS with PIANOFORTE. |
| LITTOLF. | a) RESIGNATION. |
| SCHUMANN. | b) ROMANZA, from "Spanish Liebeslieder." op. 138. |
| VOLKMANN. | SYMPHONY in B flat.
Allegro vivace.—Allegretto.—
Andantino; Allegro.—Allegro vivace.—Più mosso; Presto. |
-

SOLOIST:

MR. EMIL FISCHER.

The Pianoforte used is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

SATURDAY, NOVEMBER 9TH, AT 8, P. M.

PROGRAMME.

HAYDN.

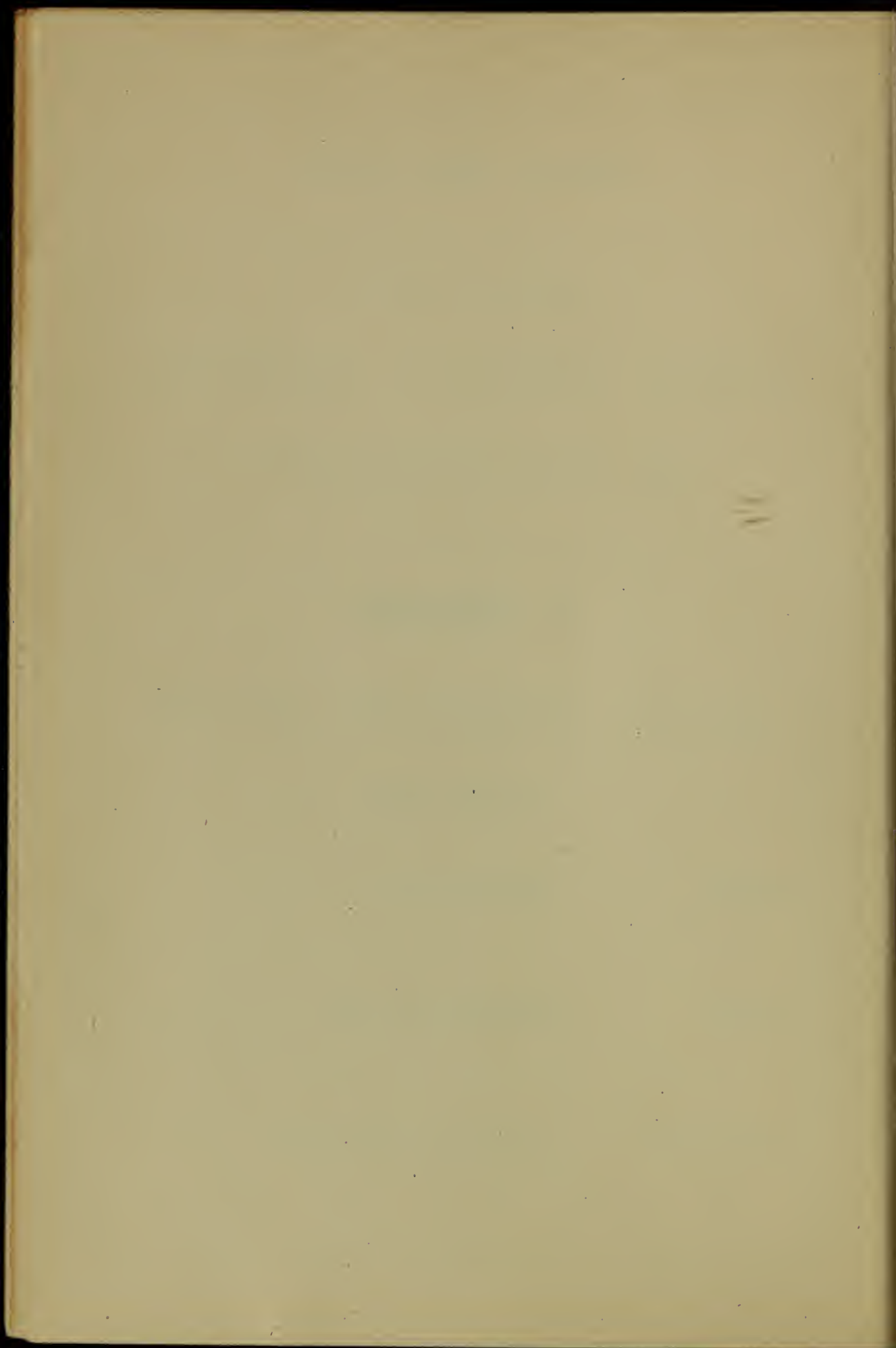
SYMPHONY in G.

MOZART.

SYMPHONY in G minor.

BEETHOVEN.

SYMPHONY No. 5, in C minor.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

SATURDAY, NOVEMBER 9TH, AT 8, P. M.

PROGRAMME.

HAYDN.

SYMPHONY in G, No. 13. (B. & H.)

Adagio; Allegro.—Largo.—

Minuet (Allegretto).—Allegretto con spirito.

MOZART.

SYMPHONY in G minor. (K. 550.)

Allegro molto.—Andante.—Minuet.—

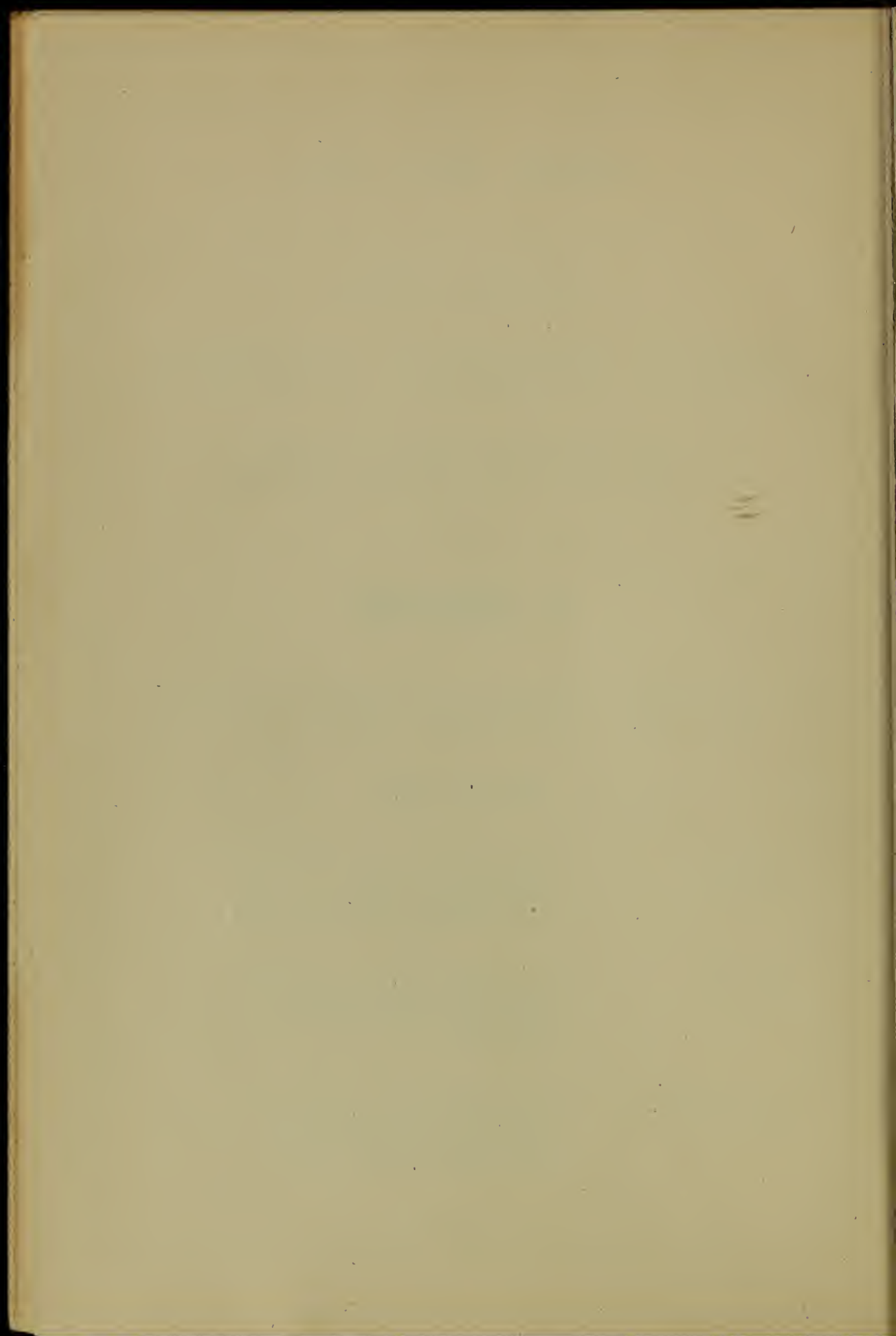
Allegro assai.

BEETHOVEN.

SYMPHONY No. 5, in C minor.

Allegro con brio.—Andante con moto.—

Allegro (Scherzo).—Allegro. (Finale).



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

SATURDAY, NOVEMBER 16TH, AT 8, P. M.

PROGRAMME.

CHERUBINI.

OVERTURE. (Anacreon.)

ECKERT.

CONCERTO for VIOLONCELLO.
(First time.)

SVENDSEN.

RHAPSODIE NORVEGIENNE.
(First time.)

BRUCH.

KOL NIDREI for VIOLONCELLO and ORCHESTRA.
(First time.)

GOETZ.

SYMPHONY in F.

SOLOIST:

MR. LEO SCHULZ.

Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, CONDUCTOR.

First

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, NOVEMBER 13TH, AT 2.30.

Programme.

OVERTURE. "Barber of Seville." ROSSINI

ARIA. (Samson and Dalila.) SAINT-SAËNS
MME. ALVES.

a) SIEGFRIED IDYLL. WAGNER

b) "INVITATION TO DANCE." WEBER-BERLIOZ

CONCERT FANTASIE for FLUTE and ORCHESTRA on themes from the
Opera "Oberon." DEMERSSEMAN
(First time.)
MONS. MOLÉ.

SONGS WITH PIANO.

MME. ALVES.

OVERTURE. "Rienzi." WAGNER

SOLOISTS:

MME. CARL ALVES,

MONS. CH. MOLÉ.

TICKETS, with reserved seats, 50 cents, 75 cents and \$1.00. Now on sale at
Music Hall.

Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

SATURDAY, NOVEMBER 16TH, AT 8, P. M.

PROGRAMME.

CHERUBINI.

OVERTURE. (Anacreon.)

ECKERT.

CONCERTO for VIOLONCELLO in A minor, op. 26,
Allegro moderato.—Andante; Scherzo vivace; Andante.—
Allegro non troppo (Rondo à la Cosaque).
(First time in Boston.)

SVENDSEN.

RHAPSODIE NORVEGIENNE, No. 2, in A, op. 19
(First time at these Concerts.)

BRUCH.

KOL NIDREI for VIOLONCELLO and ORCHESTRA.
op. 47.
(First time in Boston.)

GOETZ.

SYMPHONY in F.
Allegro moderato.—Intermezzo (Scherzo).—
Adagio ma non troppo lento.—Allegro con fuoco.

SOLOIST:

MR. LEO SCHULZ.

Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

SATURDAY, NOVEMBER 23D, AT 8, P. M.

PROGRAMME.

SCHUMANN.

OVERTURE. "Genoveva."

RAFF.

SONG. "Der Traumkönig und sein Lieb."

A. FOOTE.

SUITE for STRINGS.
(First time.)

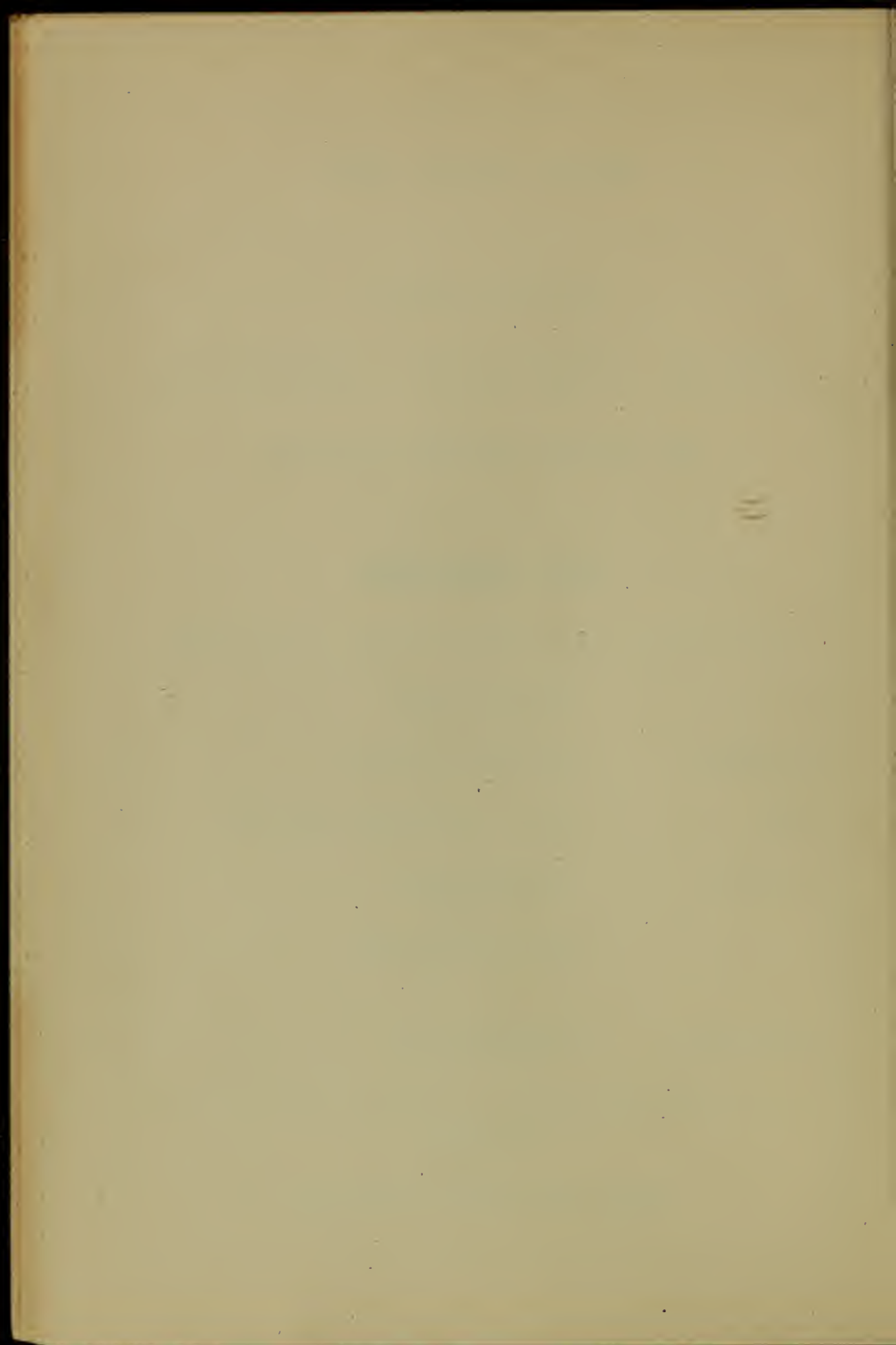
SONGS with PIANOFORTE.

BEETHOVEN.

SYMPHONY No. 8.

SOLOIST:

MISS GERTRUDE EDMANDS.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

SATURDAY, NOVEMBER 23D, AT 8, P. M.

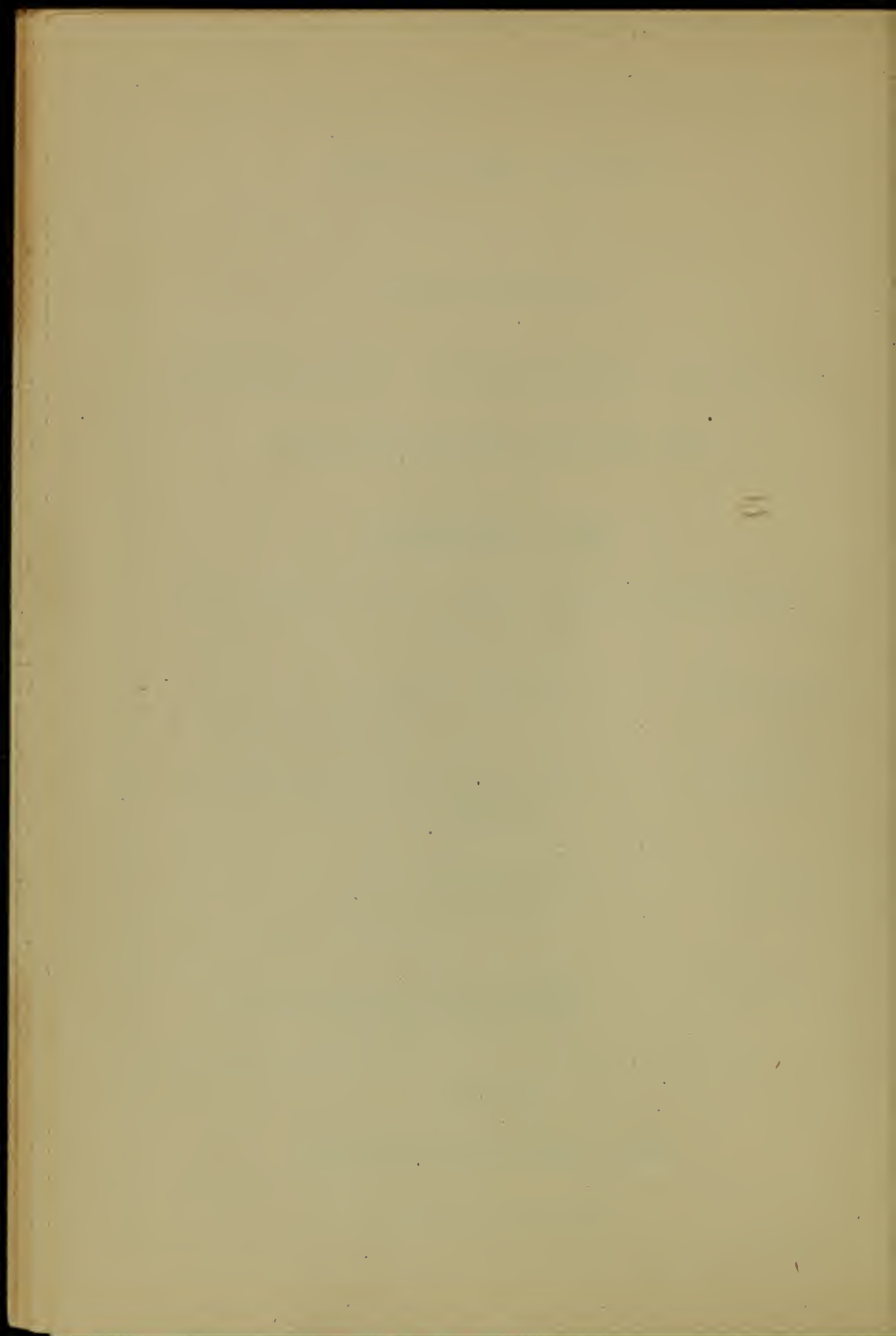
PROGRAMME.

SCHUMANN.	OVERTURE. "Genoveva."
RAFF.	SONG. "Der Traumkönig und sein Lieb."
A. FOOTE.	SUITE for STRINGS, in D major, No. 2, op. 21. Prelude.—Minuetto.—Air.—Gavotte. (First time.)
BRAHMS.	SONGS with PIANOFORTE. a) "REMEMBRANCE." b) "THE LITTLE DUSTMAN"
BEETHOVEN.	SYMPHONY No. 8. Allegro vivace con brio.—Allegretto scherzando.— Tempo di minuetto.—Allegro vivace.

SOLOIST:

MISS GERTRUDE EDMANDS.

The Pianoforte is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

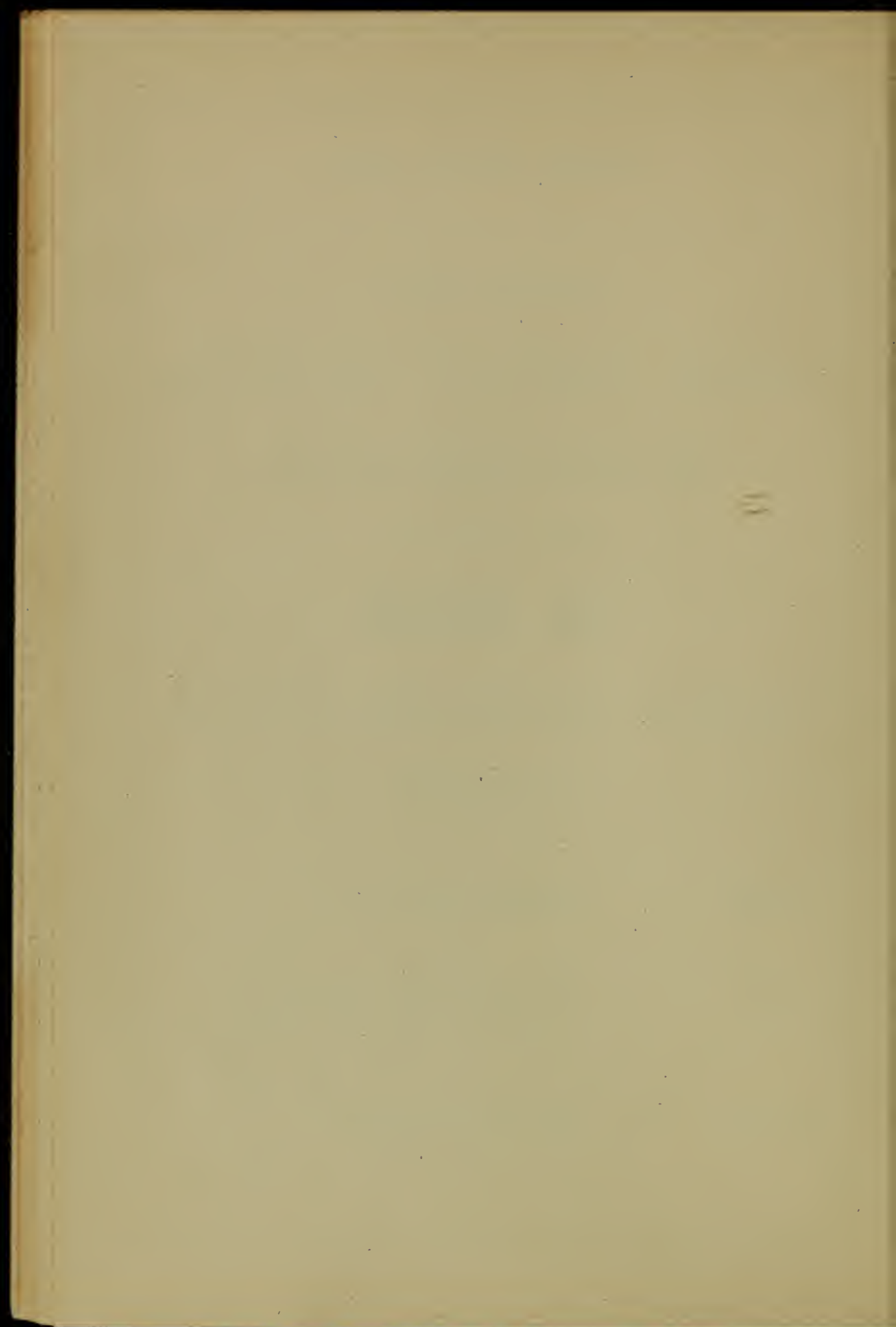
SATURDAY, NOVEMBER 30TH, AT 8, P. M.

PROGRAMME.

BRAHMS. SYMPHONY No. 3, in F.

LISZT. -SYMPHONIC POEM. "Les Préludes."

WAGNER. OVERTURE. "Tannhäuser."



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

SATURDAY, NOVEMBER 30TH, AT 8, P. M.

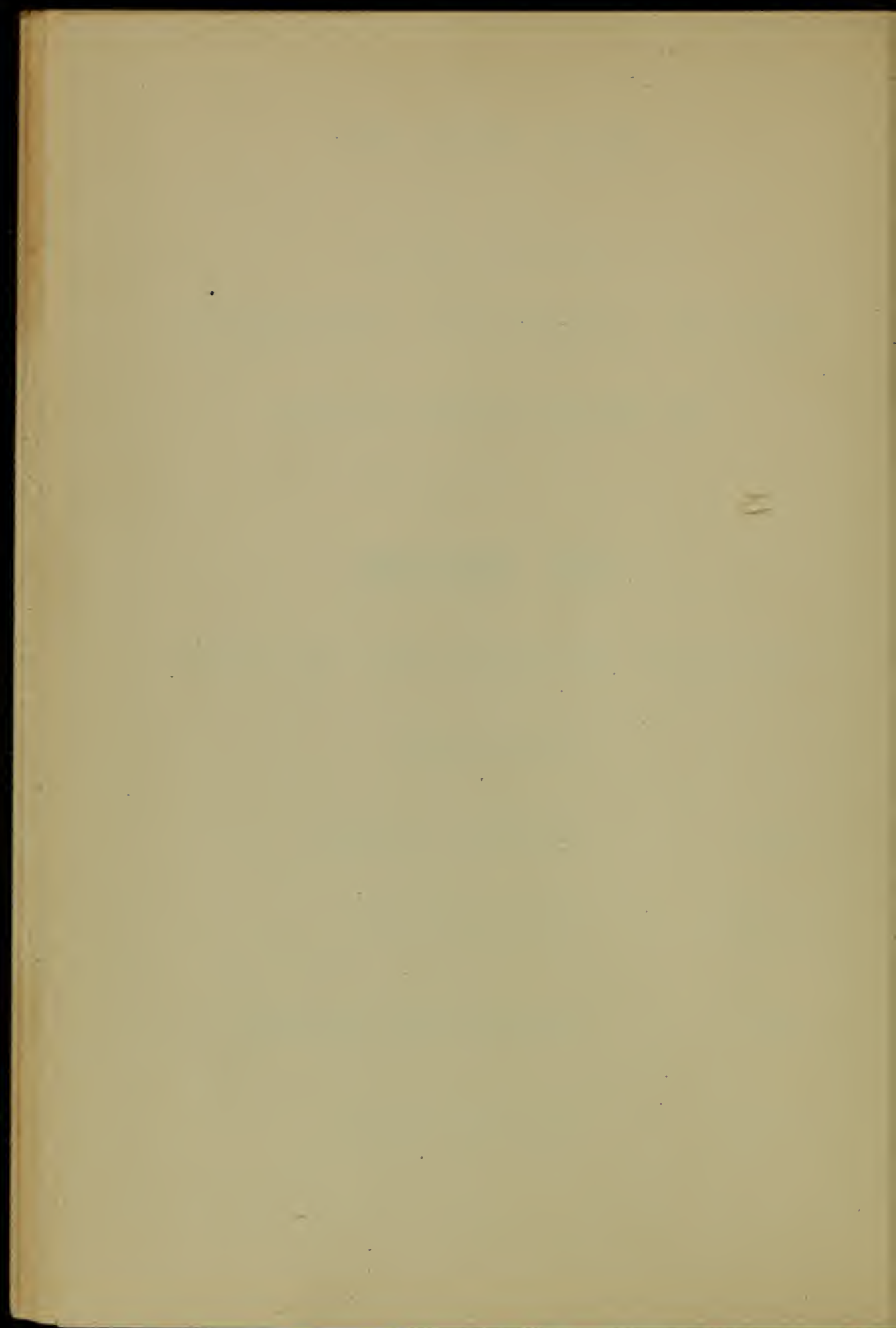
PROGRAMME.

WEBER. OVERTURE. "Der Freischütz."

BRAHMS. SYMPHONY in F, No. 3.

LISZT. SYMPHONIC POEM. "Les Préludes."

WAGNER. OVERTURE. "Tannhäuser."



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

IX. CONCERT.

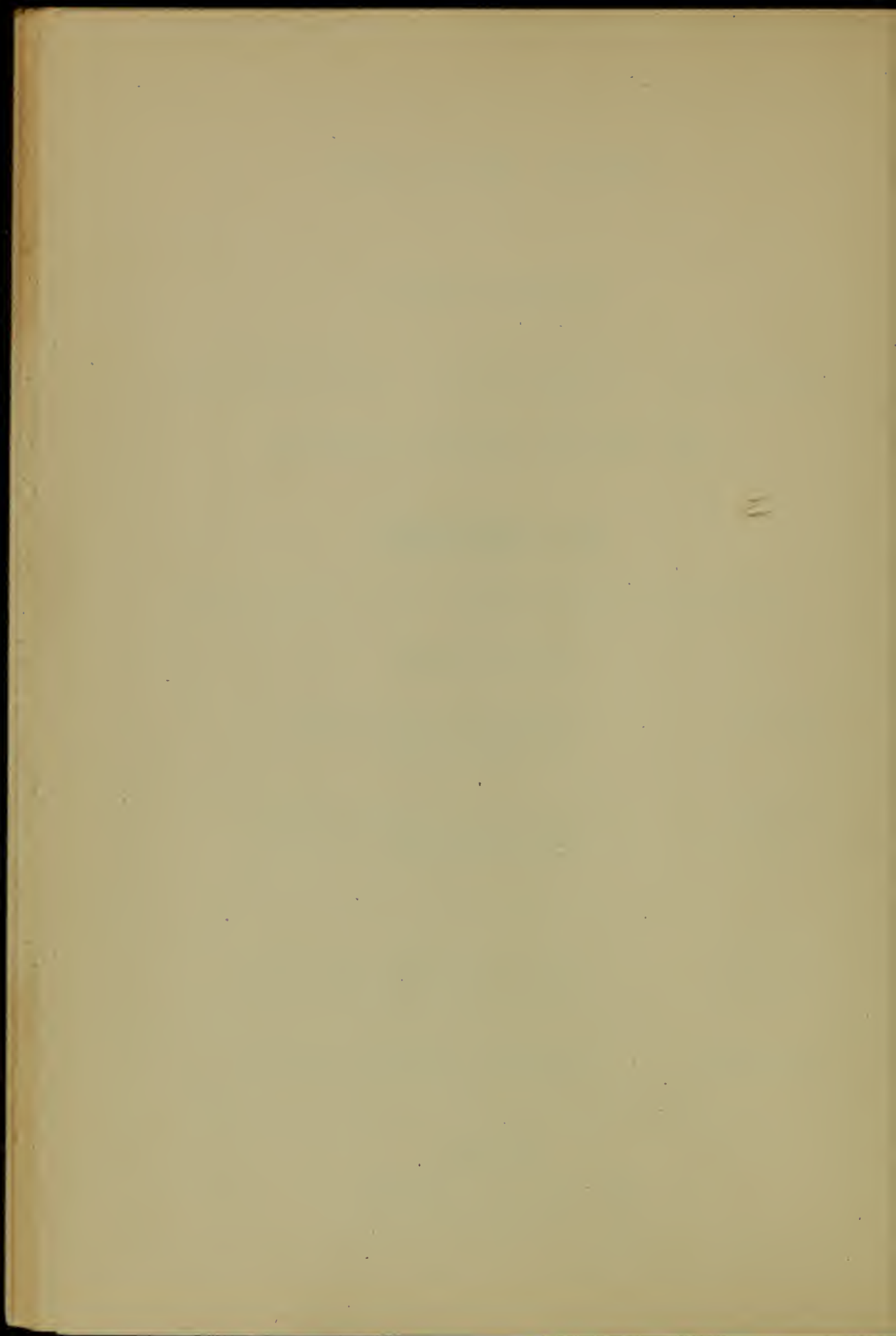
SATURDAY, DECEMBER 7TH, AT 8, P. M.

PROGRAMME.

- | | |
|------------|---|
| HAYDN. | SYMPHONY in C major, (L'Ours.)
(First time in Boston.) |
| BRAHMS. | CONCERTO FOR VIOLIN, in D major.
(First time in Boston.) |
| SCHUBERT. | UNFINISHED SYMPHONY, in B minor. |
| BEETHOVEN. | OVERTURE. "Dedication of the House." |
-

SOLOIST:

MR. FRANZ KNEISEL.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

IX. CONCERT.

SATURDAY, DECEMBER 7TH, AT 8, P. M.

PROGRAMME.

HAYDN.

SYMPHONY in C major, "L'Ours," (The Bear.)
Vivace assai.—Allegretto.—Minuetto.—Vivace assai.
(First time in Boston.)

BRAHMS.

CONCERTO for VIOLIN & ORCHESTRA, in D, op.77.
Allegro non troppo.—Adagio.—
Rondo; Allegro giocoso. ma non troppo vivace.
(First time in Boston.)

SCHUBERT.

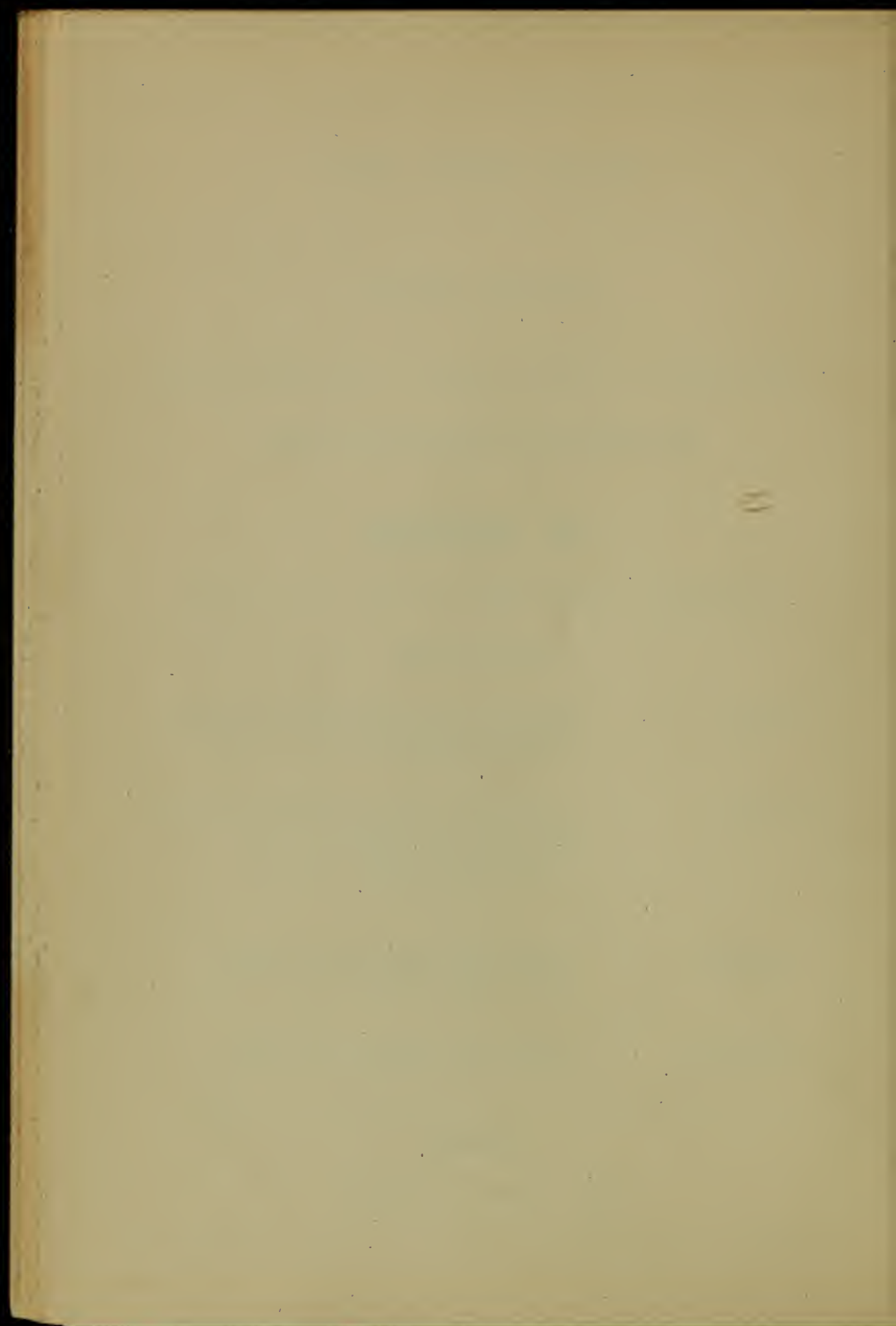
UNFINISHED SYMPHONY, in B minor.
Allegro.—Andante con moto.

BEETHOVEN.

OVERTURE. "Dedication of the House."

SOLOIST:

MR. FRANZ KNEISEL.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 14TH, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Sakuntala."

LITOLFF.

CONCERTO for PIANOFORTE and ORCHESTRA.
No. 3, op. 45.
(First time in Boston.)

WAGNER.

PRELUDE. "Tristan and Isolde."

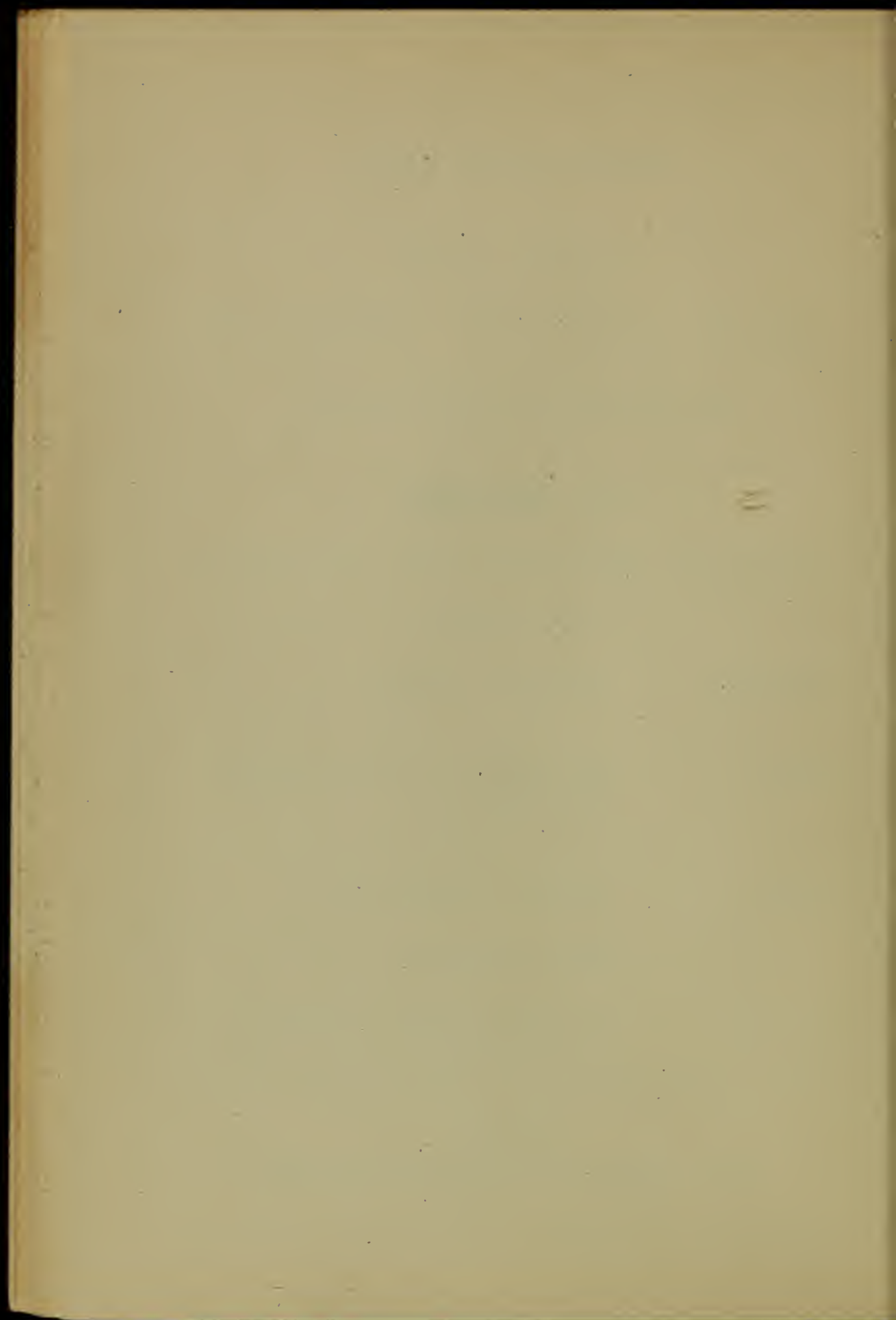
SOLI for PIANOFORTE.

SCHUMANN.

OVERTURE, SCHERZO AND FINALE. op. 52.

SOLOIST:

MRS. FANNY BLOOMFIELD-ZEISLER.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 14TH, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Sakuntala."

LITOLFF.

CONCERTO for PIANOFORTE and ORCHESTRA.
"Symphonie National Hollandaise," No. 3, in E flat,
op. 45.
Maestoso.—
Presto; Allegro; Presto.
Andante.—
Allegro vivace; un poco piu lento; tempo vivace.

WAGNER.

PRELUDE. "Tristan and Isolde."

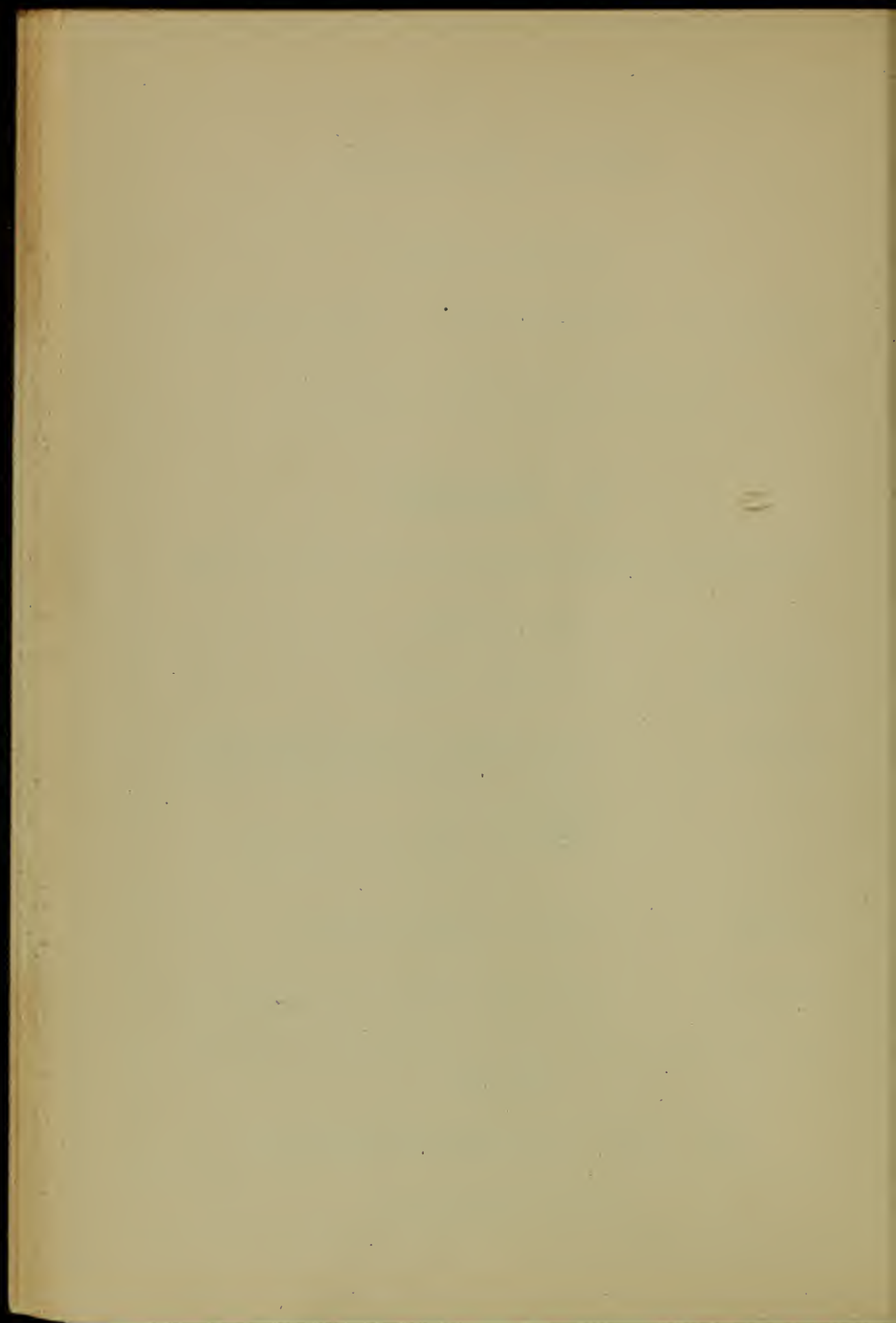
SCHUMANN.

OVERTURE, SCHERZO AND FINALE. op. 52.

SOLOIST:

MRS. FANNY BLOOMFIELD-ZEISLER.

The Pianoforte used is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XI. CONCERT.

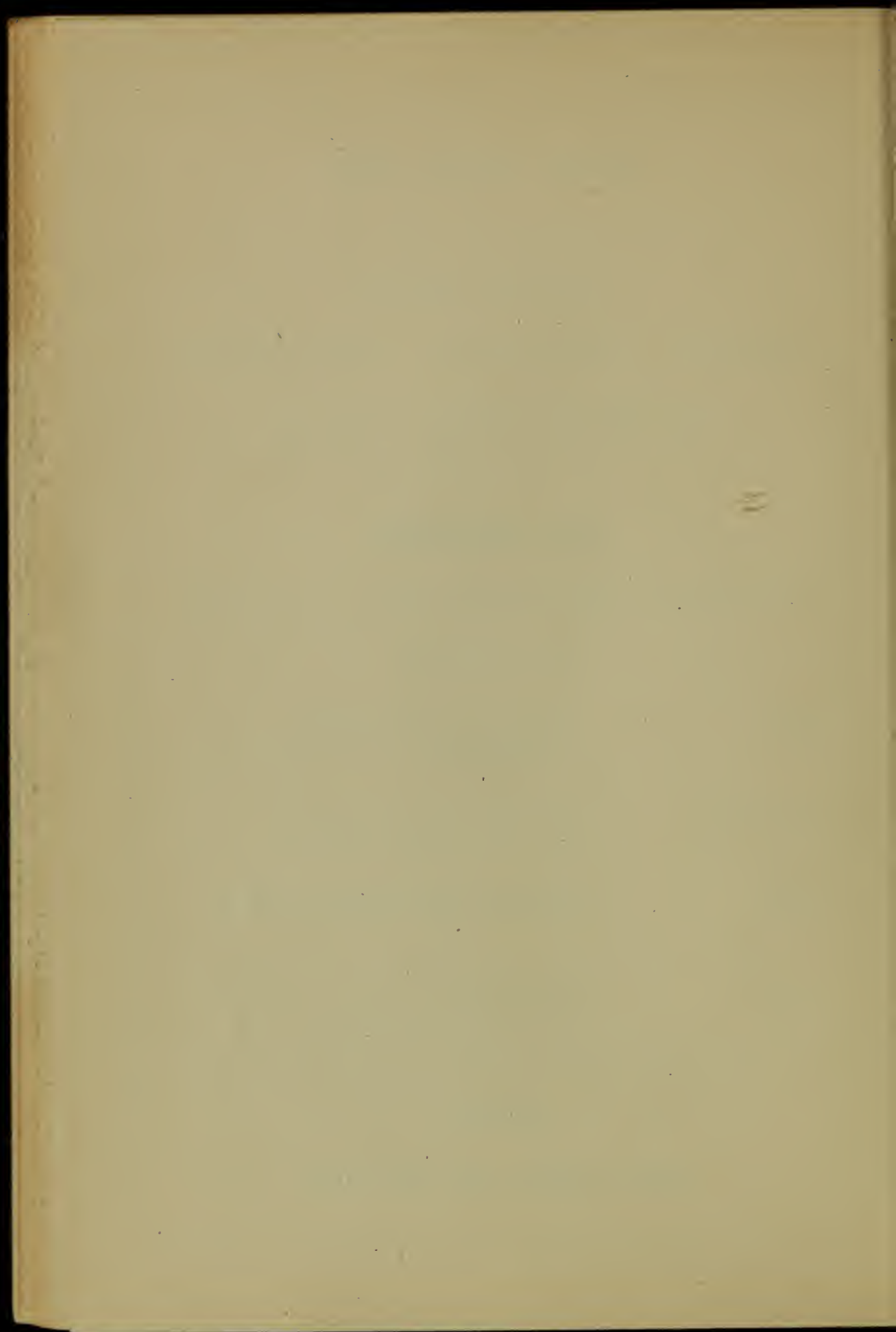
SATURDAY, DECEMBER 28TH, AT 8, P. M.

PROGRAMME.

- | | |
|-------------|---|
| LISZT. | SYMPHONIC POEM. "Fest-Klänge."
(First time.) |
| RUBINSTEIN. | CONCERTO for PIANOFORTE, in G. |
| BACH. | PASTORALE from CHRISTMAS ORATORIO. |
| <hr/> | |
| GADE. | SYMPHONY No. 1, in C minor. |
-
-

SOLOIST:

MISS ADELE AUS DER OHE.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XI. CONCERT.

SATURDAY, DECEMBER 28TH, AT 8, P. M.

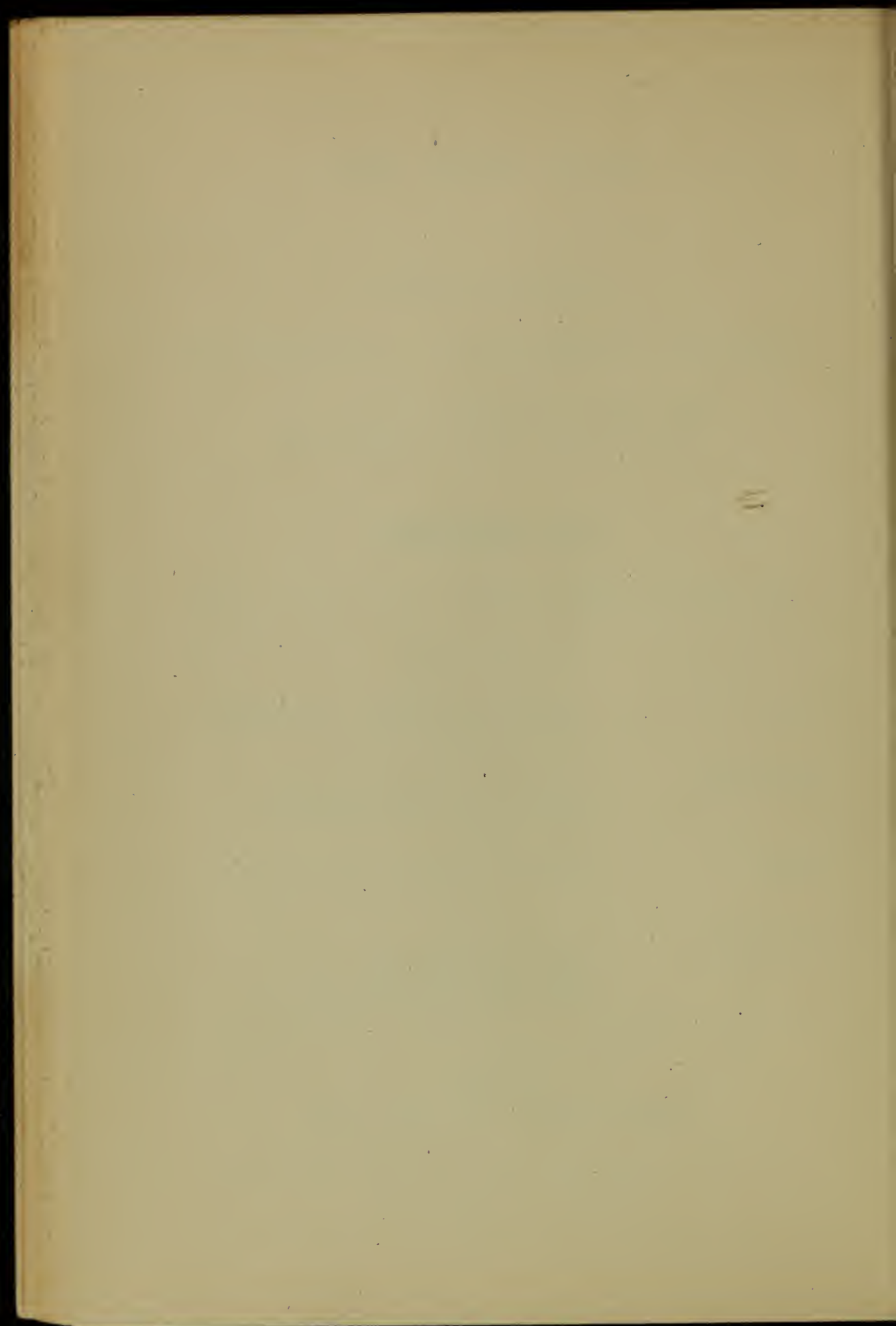
PROGRAMME.

- | | |
|-------------|--|
| LISZT. | SYMPHONIC POEM, No. 7, "Fest-Klänge."
(First time at these Concerts.) |
| RUBINSTEIN. | CONCERTO for PIANOFORTE, in G.
Allegro moderato.—Andante; Adagio; Andante.—
Allegro risoluto. |
| BACH. | PASTORALE from CHRISTMAS ORATORIO. |
| BEETHOVEN. | SYMPHONY No. 2, in D.
Adagio molto; Allegro con brio.—Larghetto.—
Scherzo; Allegro.—Allegro molto. |

SOLOIST:

MISS ADELE AUS DER OHE.

The Pianoforte used is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XII. CONCERT.

SATURDAY, JANUARY 4TH, AT 8, P. M.

PROGRAMME.

A. BORODIN.

SYMPHONY No. 1, in E flat.
(First time in America.)

SAINT-SAËNS.

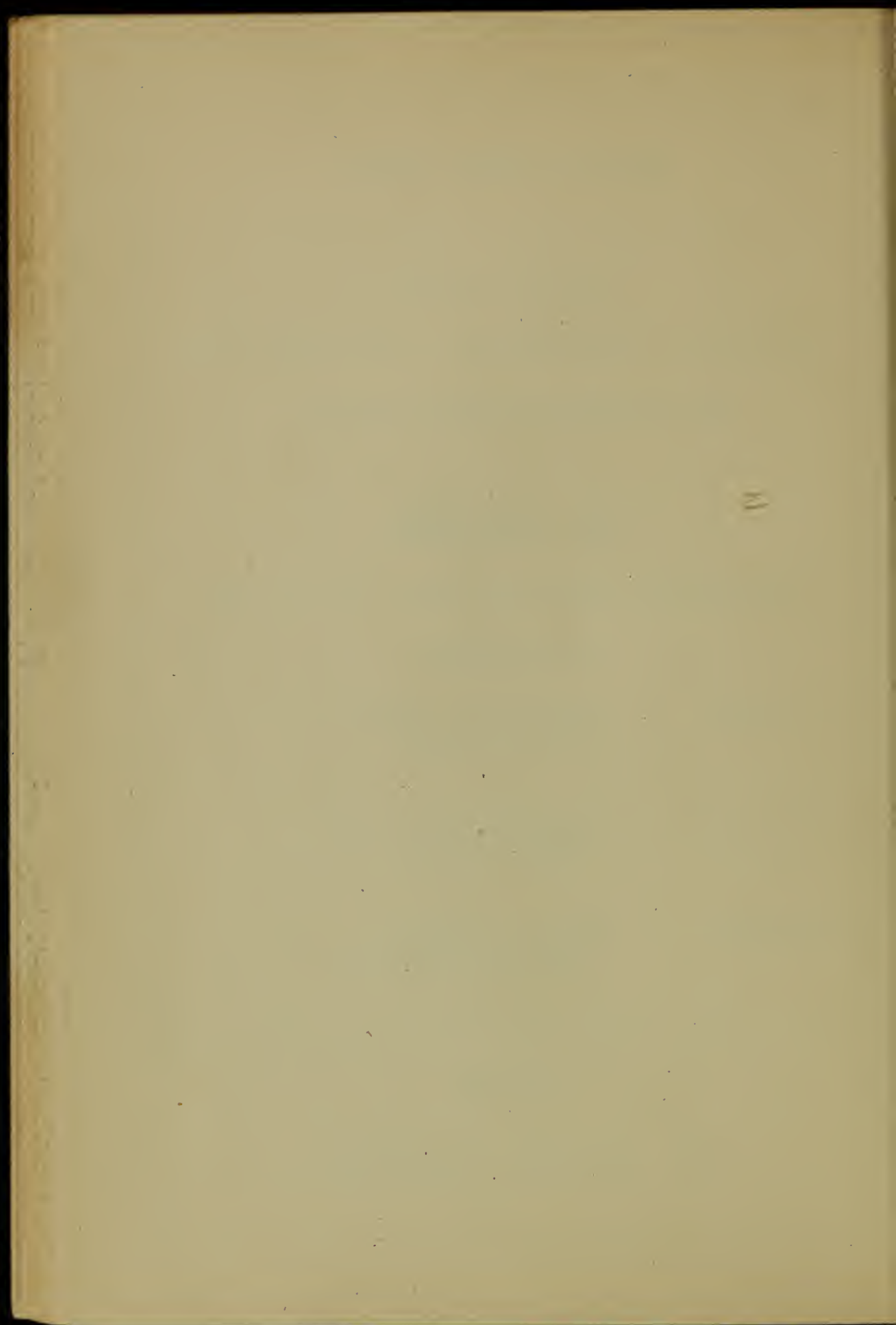
CONCERTO for VIOLIN. op. 61.
(First time in Boston.)

VOLKMANN.

FESTIVAL OVERTURE.
(First time at these Concerts.)

SOLOIST:

MR. TIMOTHEE ADAMOWSKI.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XII. CONCERT.

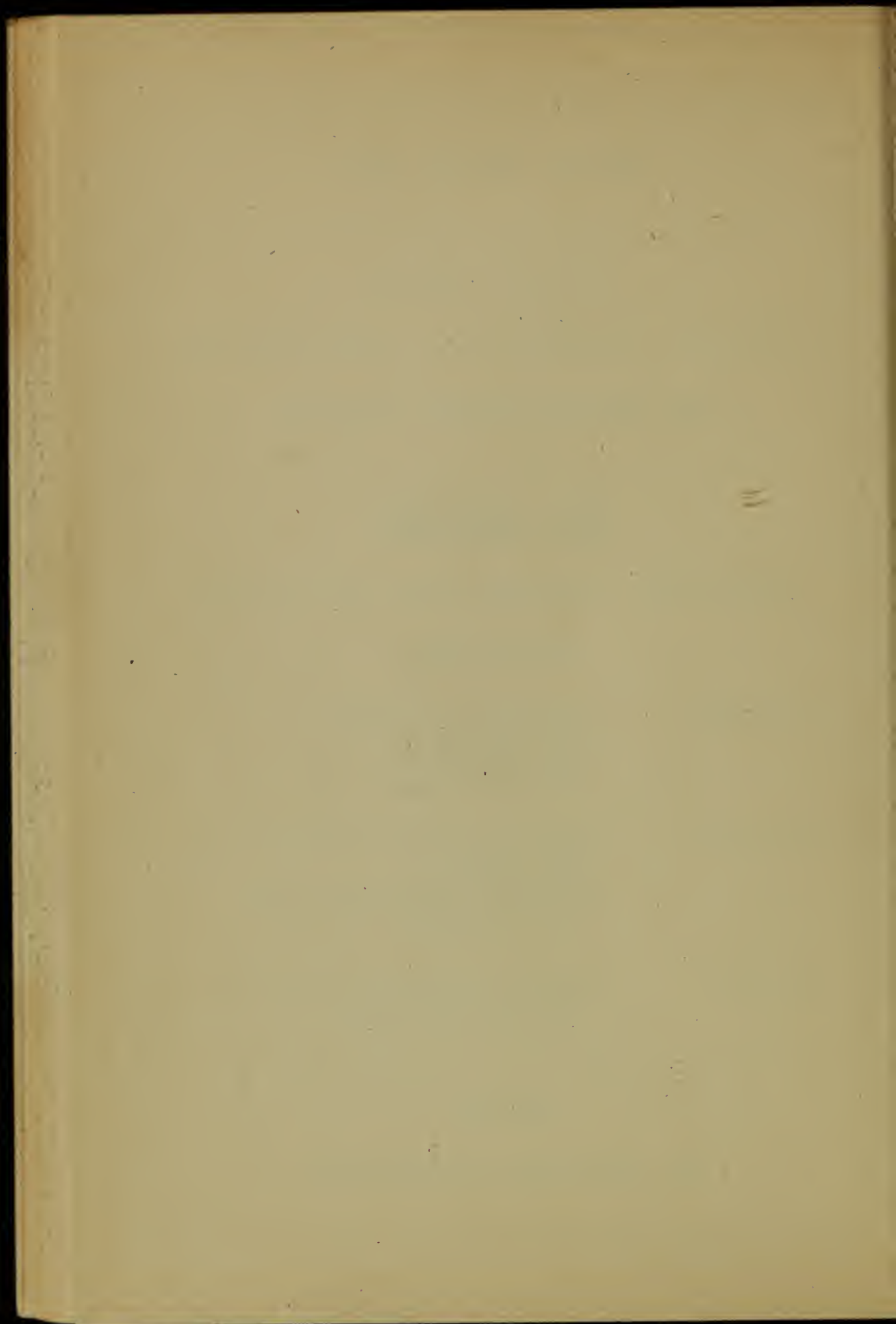
SATURDAY, JANUARY 4TH, AT 8, P. M.

PROGRAMME.

- | | |
|--------------|---|
| A. BORODINE. | SYMPHONY No. 1, in E flat.
Adagio; allegro.—Scherzo.—
Andante.—Allegro molto vico.
(First time in America.) |
| SAINT-SAËNS. | CONCERTO for VIOLIN, in B minor, No. 3. op.61,
Allegro non troppo.—
Andante quasi allegretto.—
Molto moderato e maestoso; allegro non troppo.
(First time in Boston.) |
| VOLKMANN. | FESTIVAL OVERTURE, in F, op. 50.
(First time at these Concerts.) |
-

SOLOIST:

MR. TIMOTHEE ADAMOWSKI.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIII. CONCERT.

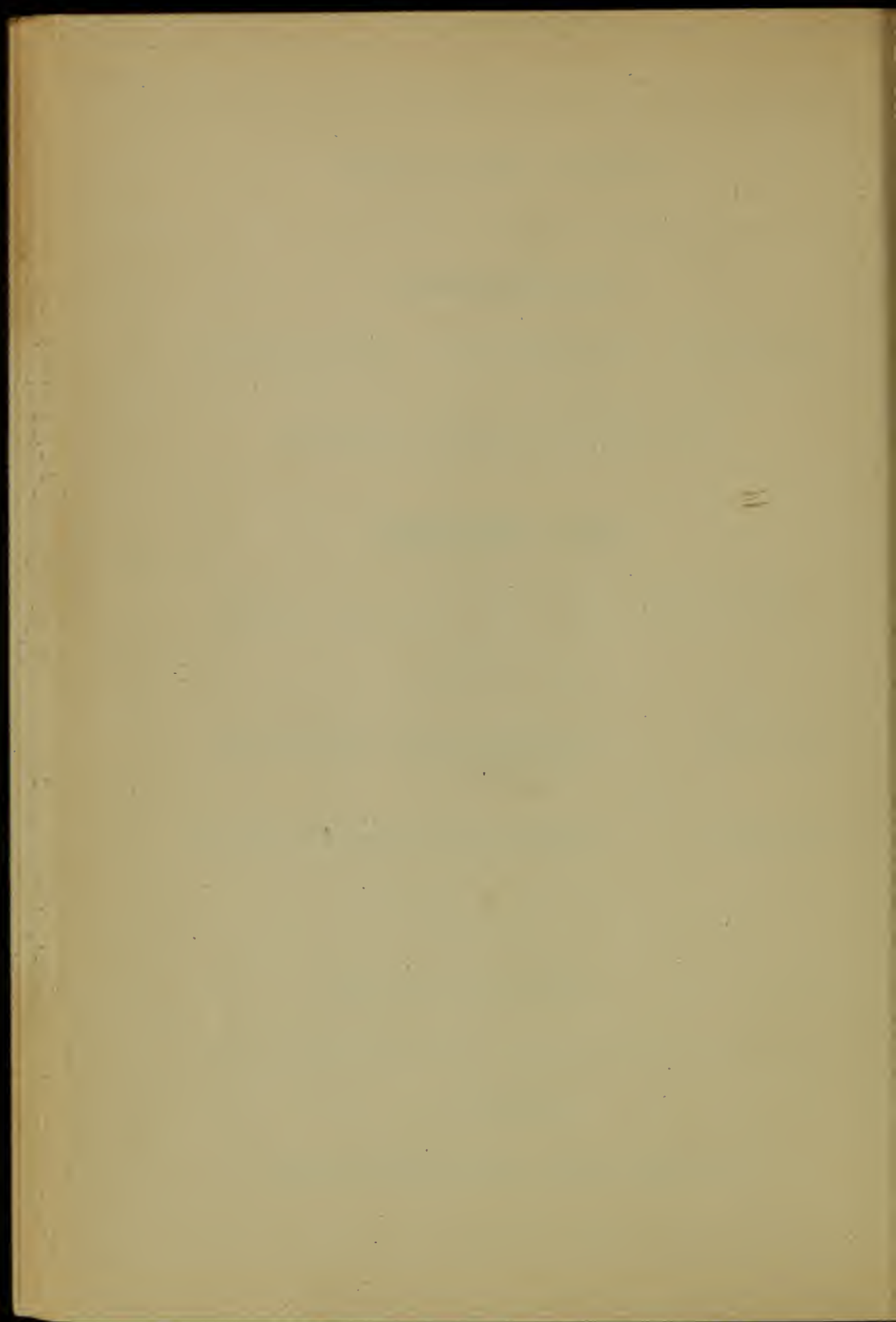
SATURDAY, JANUARY 11TH, AT 8, P. M.

PROGRAMME.

- | | |
|------------|---|
| MACDOWELL. | SYMPHONIC POEMS, "Lancelot and Elaine."
(New, first time.) |
| SCHUMANN. | CONCERTO for PIANOFORTE, in A minor, op. 54. |
| <hr/> | |
| GADE. | SYMPHONY No. 1, in C minor. |
-

SOLOIST:

MADAME ANNA STEINIGER-CLARK.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIII. CONCERT.

SATURDAY, JANUARY 11TH, AT 8, P. M.

PROGRAMME.

E. A. MACDOWELL. SYMPHONIC POEM, "Lancelot and Elaine."
op. 25. (New, first time.)

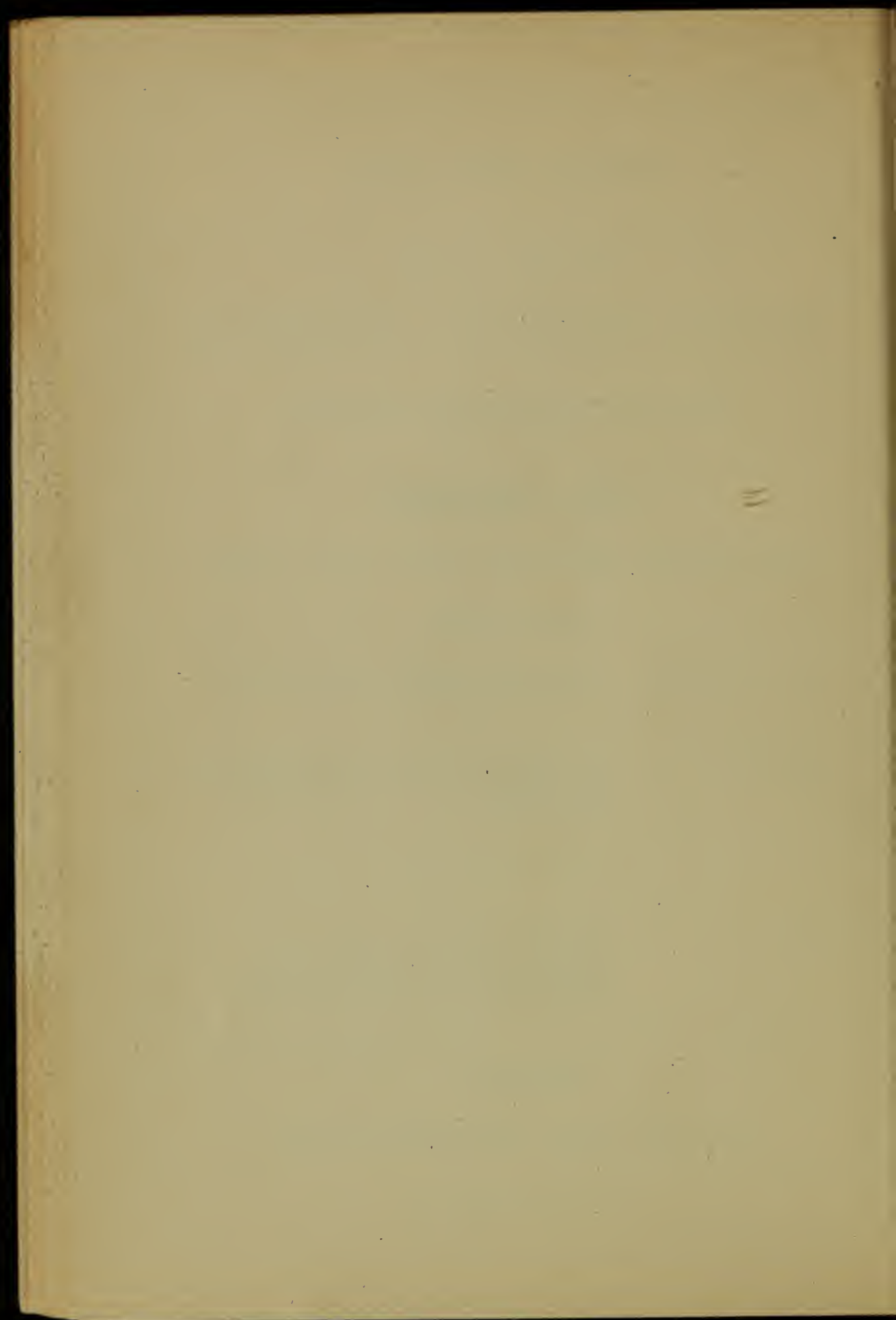
SCHUMANN. CONCERTO for PIANOFORTE, in A minor, op. 54.
Allegro affettuoso.—Intermezzo; Andantino grazioso.—
Allegro vivace.

GADE. SYMPHONY No. 1, in C minor.
Moderato con moto; allegro energico.—Scherzo.—
Andantino grazioso.—Molto allegro, ma con fuoco.

SOLOIST:

MADAME ANNA STEINIGER-CLARK.

The Pianoforte is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIV. CONCERT.

SATURDAY, JANUARY 25TH, AT 8, P. M.

PROGRAMME.

MENDELSSOHN. OVERTURE. "Melusine."

WEBER. ARIA. "Euryanthe."

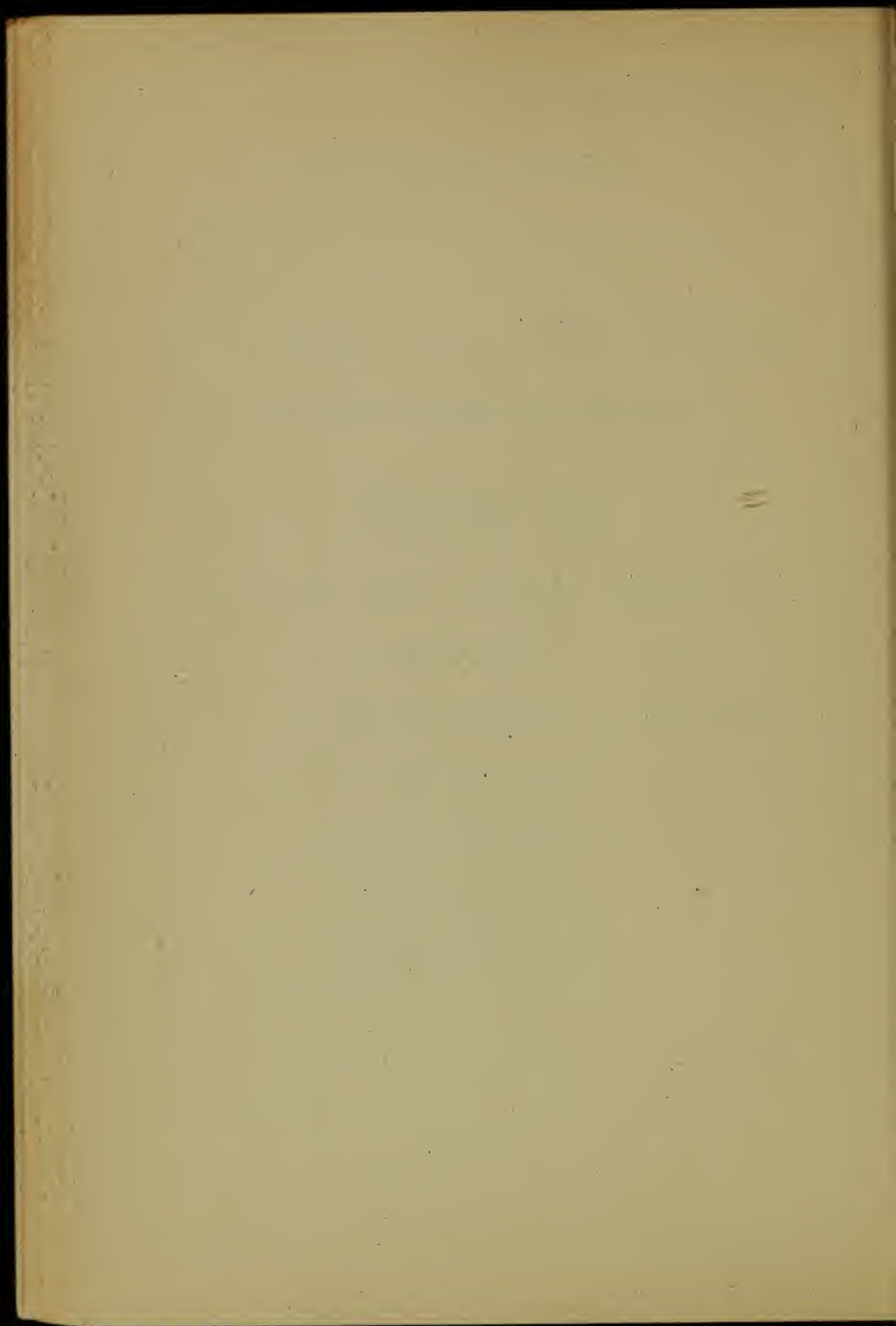
GRIEG. SUITE. "Peer Gynt."
(First time at these Concerts.)

DVOŘÁK. SONGS WITH PIANO.
a) "MEIN LIED ERTONT."
b) "EI WIE MEIN TRIANGEL."
c) "ALS DIE ALTE MUTTER."
d) "DARF DES FALCON SCHWINGE."

SCHUMANN. SYMPHONY in E flat. (Rhenish).

SOLOIST:

MR. W. J. WINCH.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIV. CONCERT.

SATURDAY, JANUARY 25TH, AT 8, P. M.

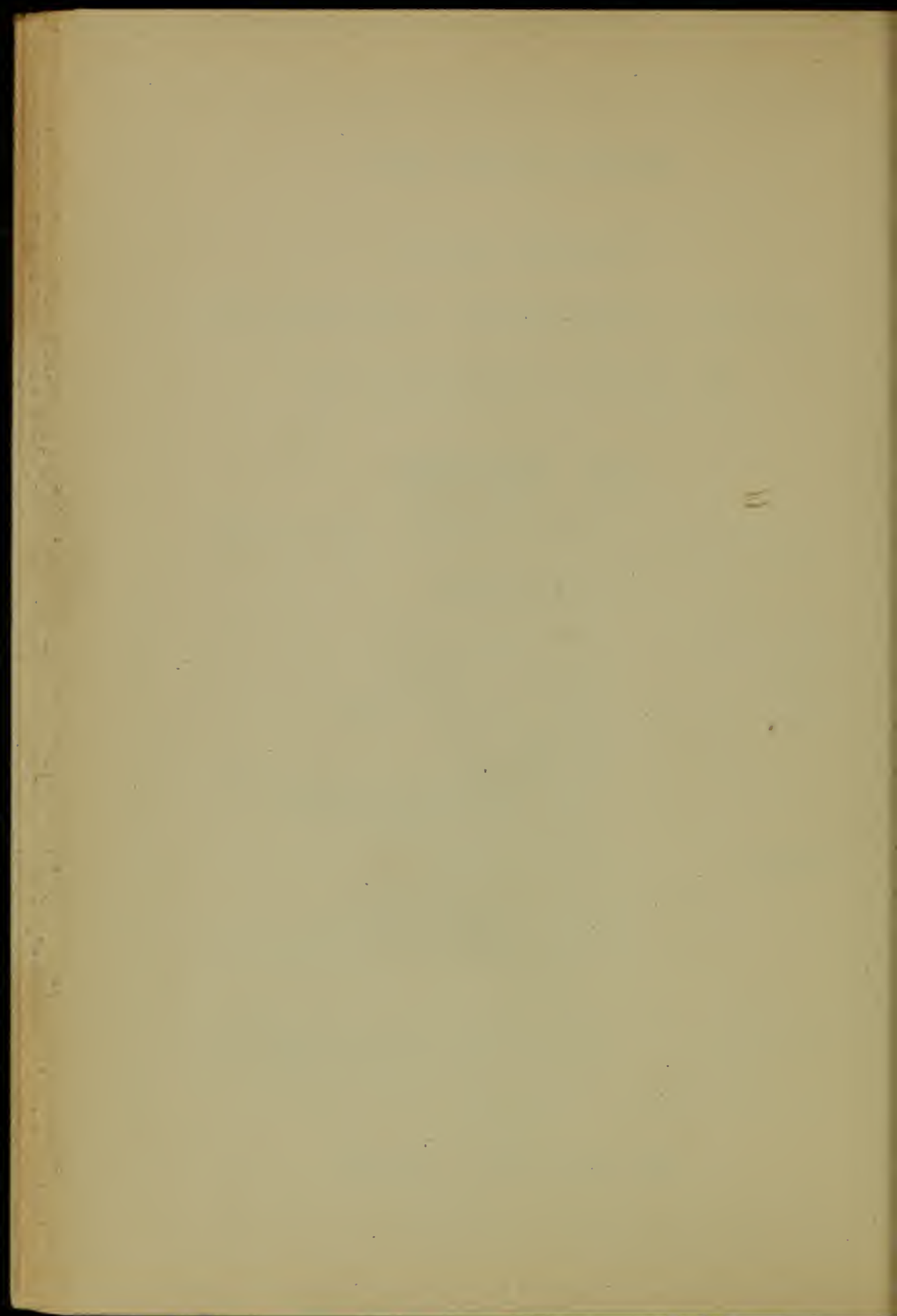
PROGRAMME.

- | | |
|--------------|--|
| MENDELSSOHN. | OVERTURE. "Melusina." |
| WEBER. | ROMANCE. "Euryanthe." |
| GRIEG. | SUITE. "Peer Gynt." op. 46.
DAYBREAK.
THE DEATH OF AASE.
ANITRA'S DANCE.
IN THE HALLS OF THE KING OF THE DOVRE MOUNTAINS. (The imps are chasing Peer Gynt.)
(First time at these Concerts.) |
| DVOŘÁK. | SONGS WITH PIANO.
a) "I CHANT MY LAY."
b) "HARK, HOW MY TRIANGLE."
c) "SONGS MY MOTHER TAUGHT ME."
d) "CLOUDY HEIGHTS OF TATRA DARING FALCON HAUNTETH." |
| SCHUMANN. | SYMPHONY No. 3, in E flat. (Rhenish). op. 97.
Vivace.—Molto moderato.—Andante.—Religioso.—Vivace. |
-

SOLOIST:

MR. WILLIAM J. WINCH.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 1ST, AT 8, P. M.

PROGRAMME.

BACH-ABERT.

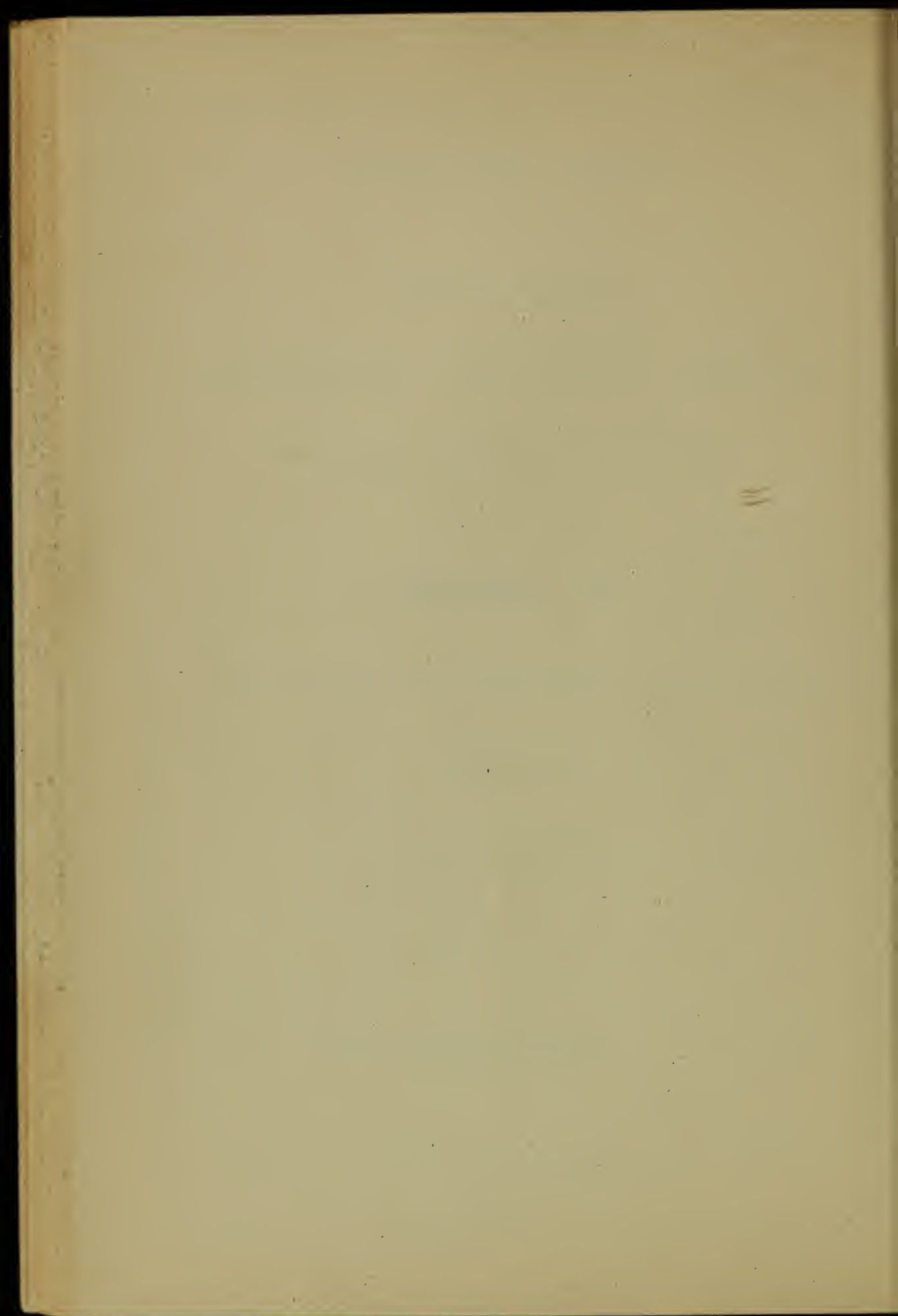
PRELUDE and FUGUE.

RAFF.

SYMPHONY, "An das Vaterland."
(First time in Boston.)

WAGNER.

HULDIGUNG'S MARCH.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 1ST, AT 8, P. M.

PROGRAMME.

BACH-ABERT.

PRELUDE, CHORAL and FUGUE.

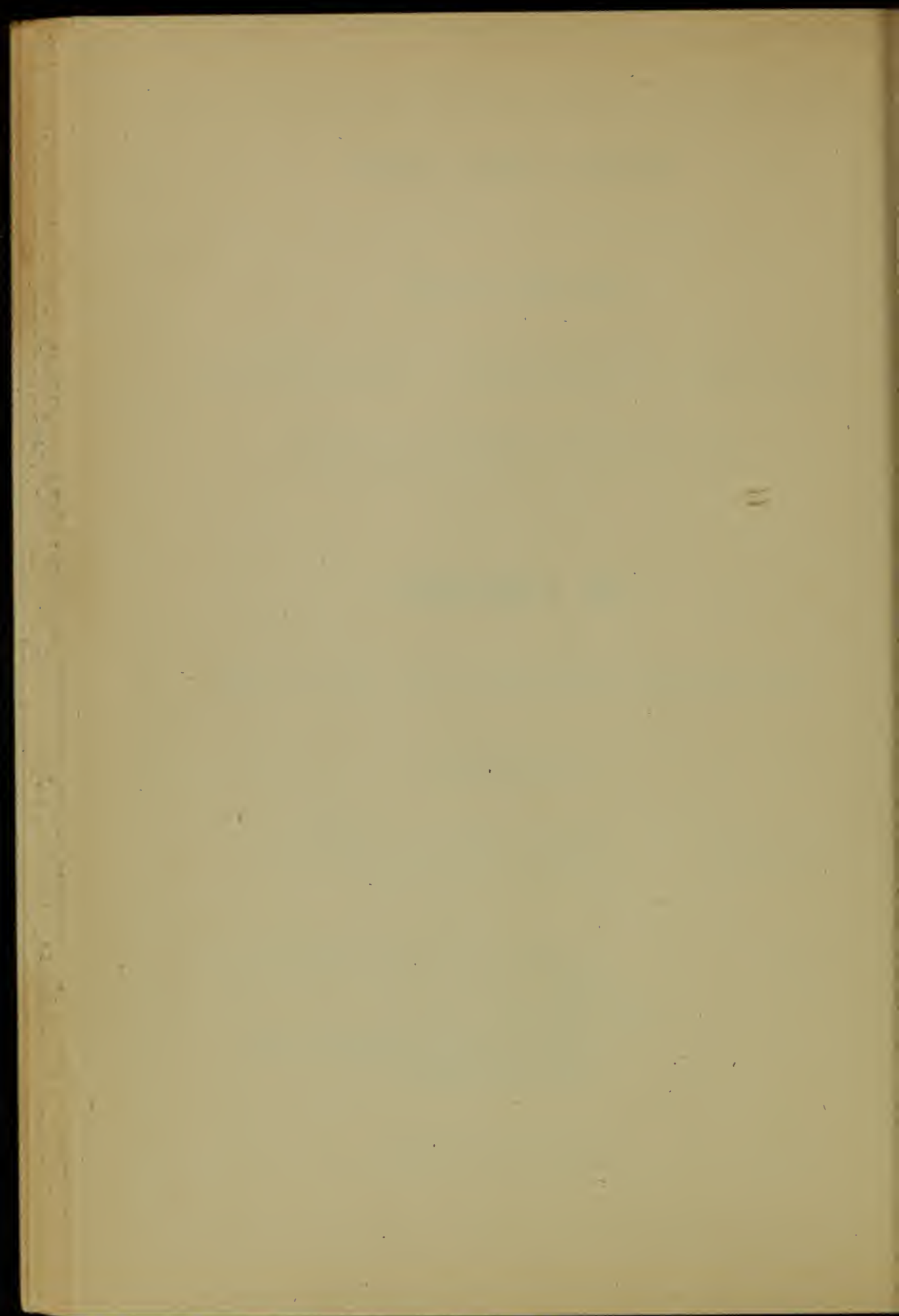
RAFF.

SYMPHONY No. 1, "An das Vaterland," op. 96.

- I. Allegro.
- II. Scherzo (Allegro molto vivace).
- III. Larghetto.
- V. Larghetto sostenuto; Un poco lento, quasi Andante moderato; Allegro deciso trionfante.
(First time in Boston.)

WAGNER.

HULDIGUNG'S MARCH.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVI. CONCERT.

SATURDAY, FEBRUARY 8TH, AT 8, P. M.

PROGRAMME.

MASSENET.

OVERTURE. "Phedre."

LALO.

SYMPHONIE ESPAGNOLE FOR VIOLIN AND
ORCHESTRA.

NICODÉ.

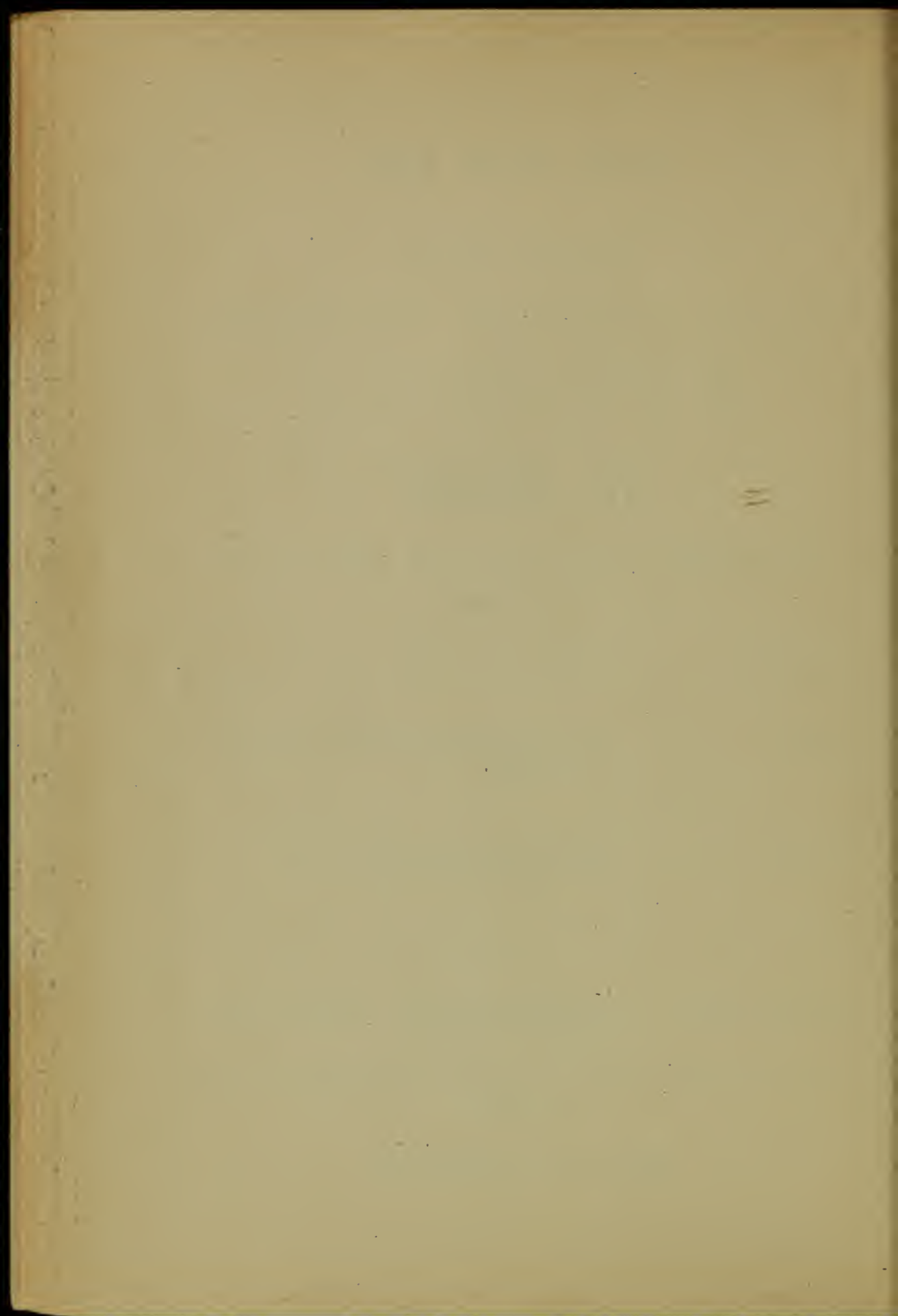
SYMPHONIC VARIATIONS, op. 27.
(First time at these Concerts.)

TSCHAIKOWSKY.

OVERTURE-FANTASIE. "Romeo and Juliet."
(First time in Boston.)

SOLOIST:

MR. C. M. LOEFFLER.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVI. CONCERT.

SATURDAY, FEBRUARY 8TH, AT 8, P. M.

PROGRAMME.

TSCHAIKOWSKY. OVERTURE-FANTASIE. "Romeo and Juliet."
(First time in Boston.)

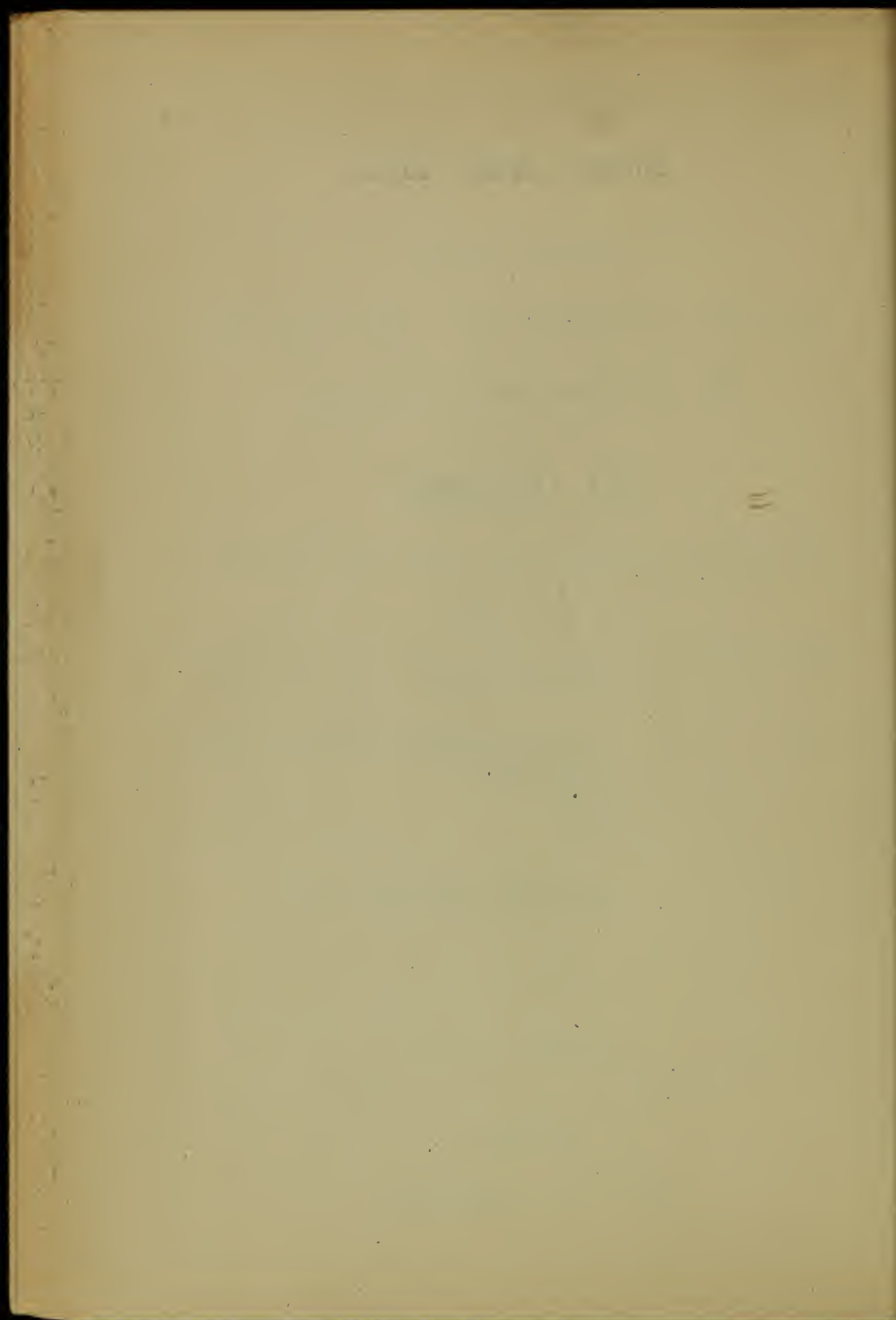
LALO. SYMPHONIE ESPAGNOLE FOR VIOLIN AND
ORCHESTRA. op. 21.
I. Allegro non troppo.
II. Scherzando.
IV. Andante.
V. Rondo.

NICODÉ. SYMPHONIC VARIATIONS, op. 27.
(First time at these Concerts.)

MASSENET. OVERTURE. "Phedre."

SOLOIST:

MR. C. M. LOEFFLER.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 22D, AT 8, P. M.

PROGRAMME.

WEBER. OVERTURE. "Oberon."

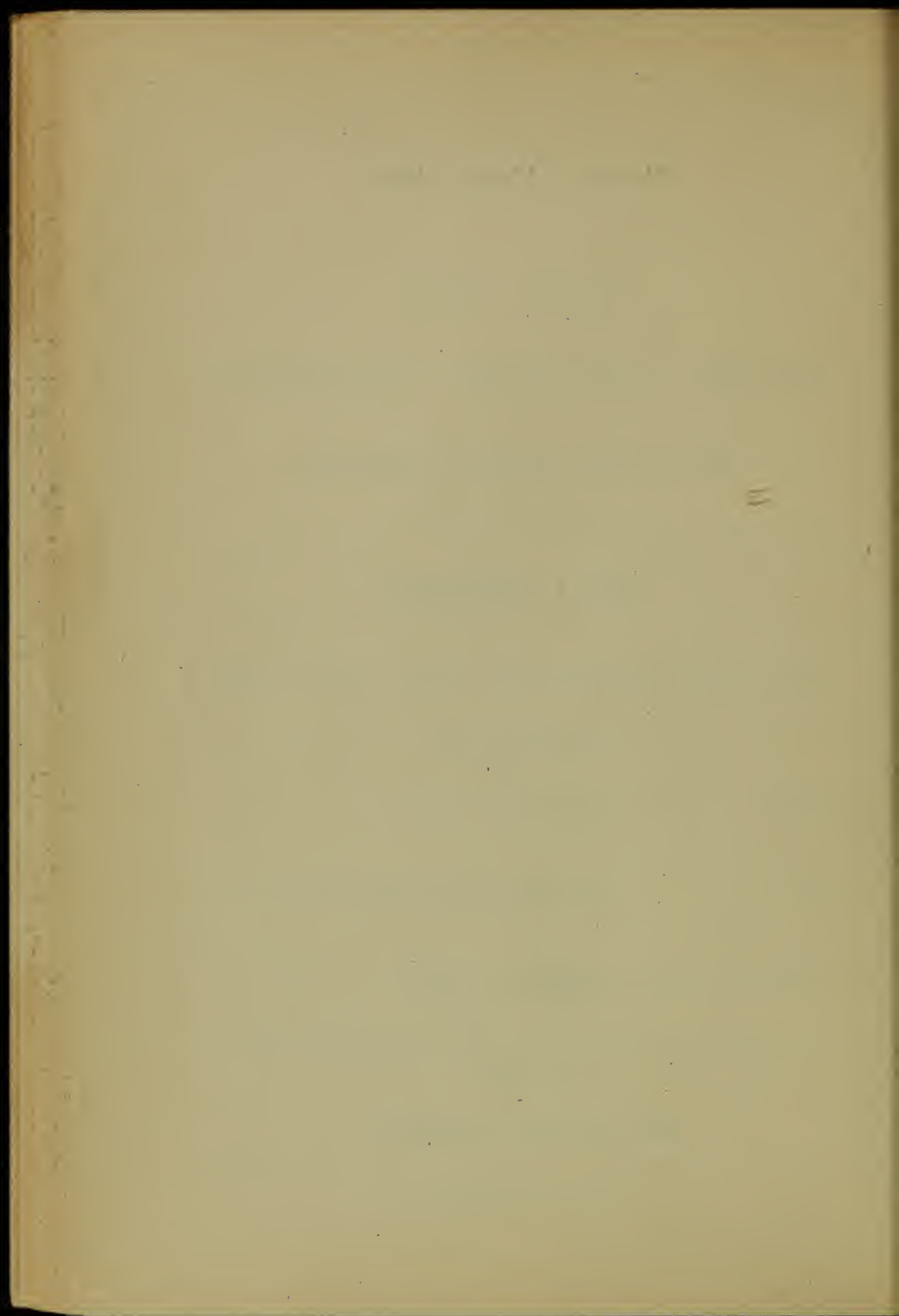
LISZT. CONCERTO for PIANOFORTE in A major, No. 2.

STANFORD, C. VILLIERS. SYMPHONY. "Irish."
(First time in Boston.)

SOLOIST:

MR. RAFAEL JOSEFFY.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 22D, AT 8, P. M.

PROGRAMME.

WEBER.

OVERTURE. "Oberon."

LISZT.

CONCERTO for PIANOFORTE in A major, No. 2.

STANFORD, C. VILLIERS. SYMPHONY No. 3, F minor, op. 28. "The Irish."

I, Allegro moderato.

II. Allegro molto vivace.

III. Andante con molto.

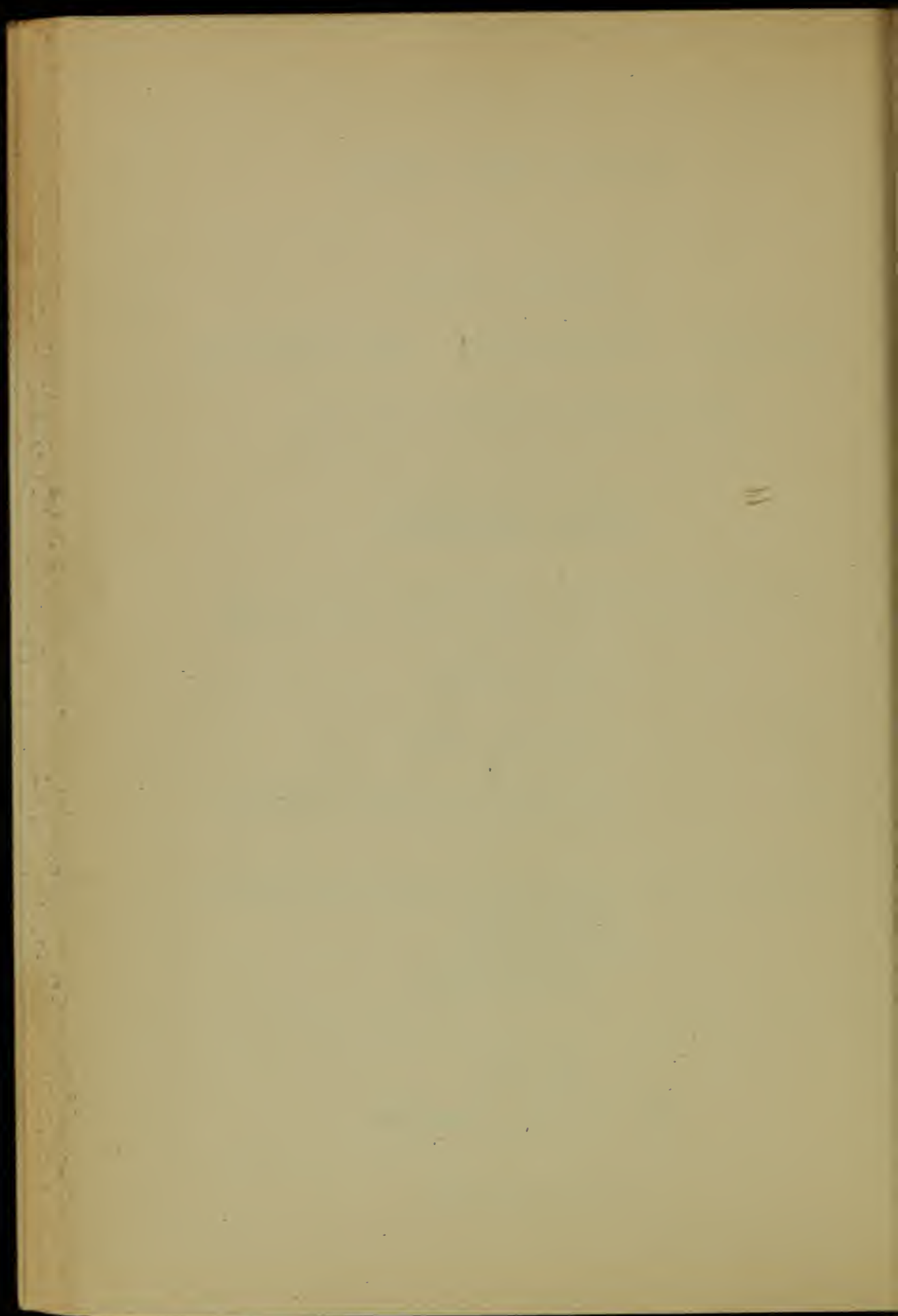
IV. Finale; Allegro vivace.

(First time in Boston.)

SOLOIST:

MR. RAFAEL JOSEFFY.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVIII. CONCERT.

SATURDAY, MARCH 1ST, AT 8, P. M.

PROGRAMME.

MOZART.

SYMPHONY in E flat.

RUBINSTEIN.

TAMARA'S ARIA, from the Opera 'The Demon.'

ARTHUR WELD.

"Italia." DRAMATIC SUITE for ORCHESTRA.

1. { Monte Cassino.—"Ave maris stella."
2. { Venezia.—"I gondolieri amorosi."
3. Napoli.—"Pulchinella."
4. Amalfi.—"Una sera d'amore."
5. Roma.—"Il Carnevale."

(First time in Boston.)

BIZET.

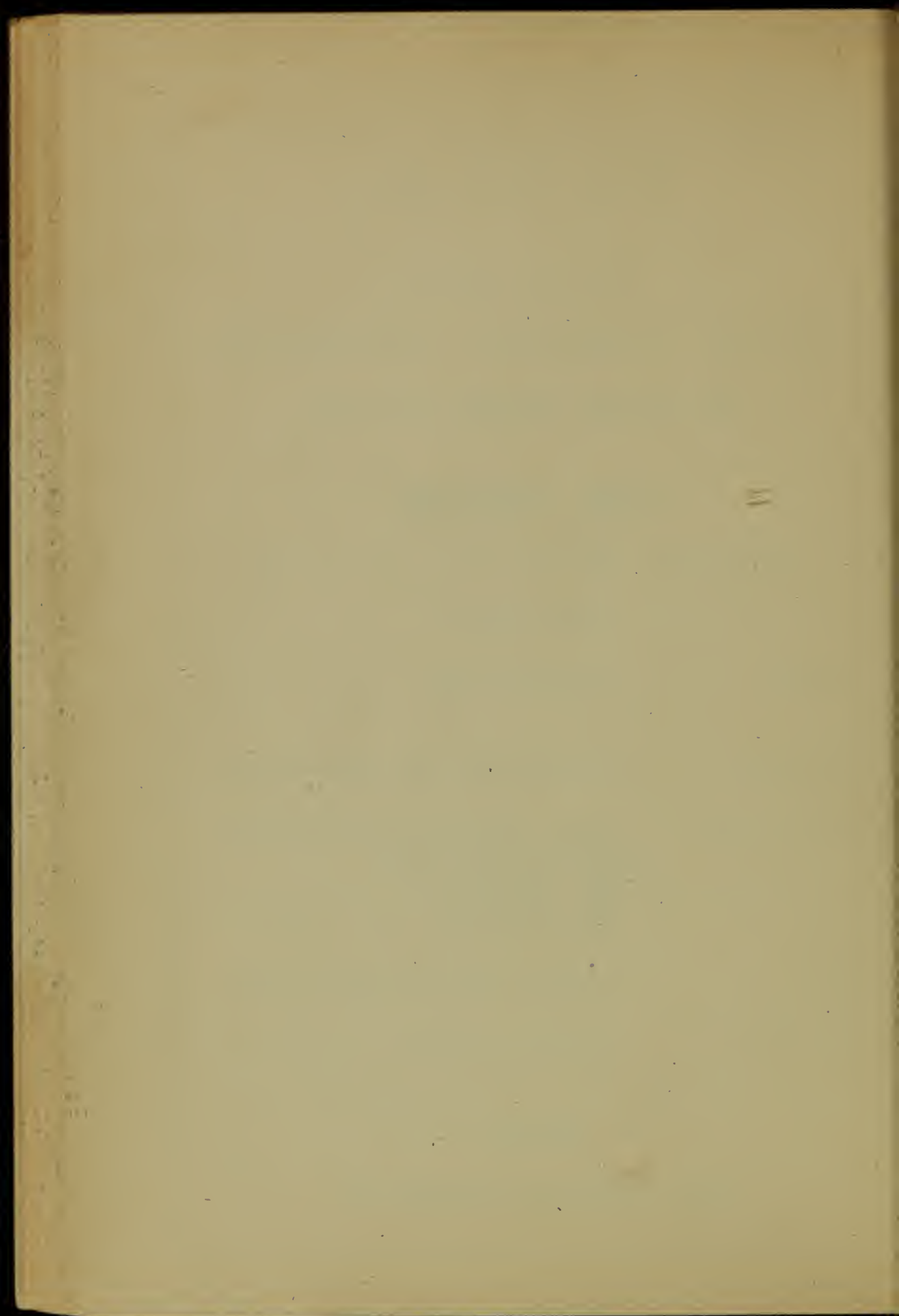
MICHAELA'S ARIA, from the Opera "Carmen."

MEYERBEER.

OVERTURE. "Struensee."

SOLOIST:

MISS GERTRUDE FRANKLIN.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XVIII. CONCERT.

SATURDAY, MARCH 1ST, AT 8, P. M.

PROGRAMME.

MOZART.

SYMPHONY in E flat. (Koechel 543).

Adagio; Allegro.—Andante.—

Minuetto and Trio.—Allegretto.—Finale.—Allegro.

BIZET.

MICHAELA'S ARIA, from the Opera "Carmen."

ARTHUR WELD.

"Italia." DRAMATIC SUITE for ORCHESTRA.

1. { Monte Cassino.—"Ave maris stella."
2. { Venezia.—"I gondolieri amorosi."
3. Napoli.—"Pulchinella."
4. Amalfi.—"Una sera d'amore."
5. Roma.—"Il Carnevale."

(First time in Boston.)

RUBINSTEIN.

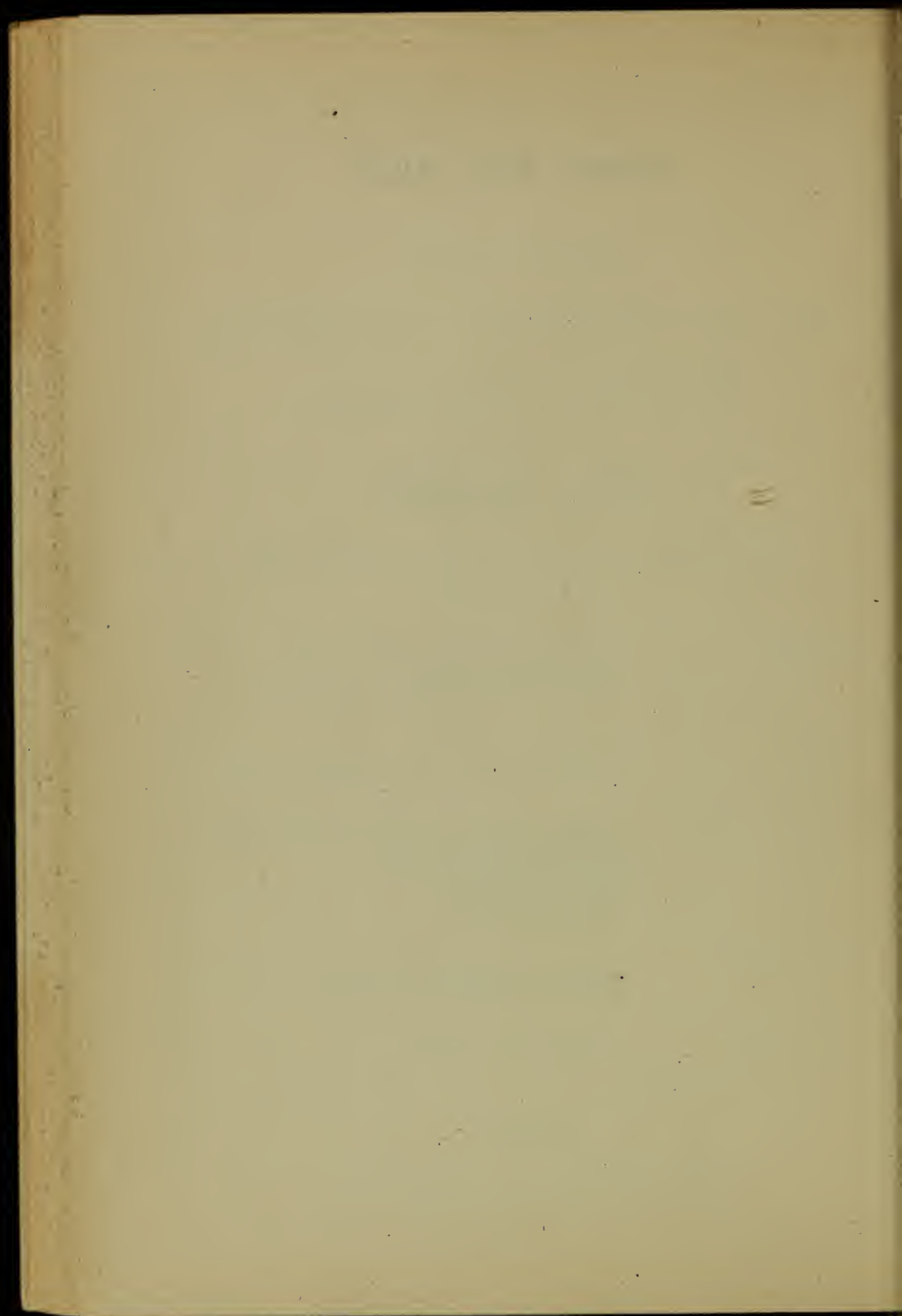
ARIA, "Taeglich eilen wir im Fluge." from "Der Daemon." (First time in Boston.)

MEYERBEER.

OVERTURE. "Struensee."

SOLOIST:

MISS GERTRUDE FRANKLIN.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 8TH, AT 8, P. M.

PROGRAMME.

- | | |
|--------------|--|
| MENDELSSOHN. | OVERTURE. "Calm Sea and Prosperous Voyage." |
| LOUIS MAAS. | CONCERTO for PIANOFORTE, in C minor, op. 13.
Allegro maestoso.—Intermezzo (Andante).—Presto.
(First time.) |
| SCHUBERT. | FUNERAL MARCH. Orchestrated by LISZT. |
| SCHUMANN. | SYMPHONY No. 1, in B flat.
Andante un poco maestoso. Allegro molto vivace.—
Larghetto.—
Scherzo; with molto vivace; with Trio I, and Trio II.—
Allegro animato e grazioso. |
-

SOLOIST:

MR. CARL FAELTON.

The Pianoforte is a Knabe.

SPECIAL ANNOUNCEMENT.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, CONDUCTOR.

SECOND

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, MARCH 5TH, AT 2.30.

PROGRAMME.

OVERTURE. "Jubel." WEBER

BELL SONG from "Lakmé." DEJIBES

MLLE. DE VERE.

SUITE. "Peer Gynt." op. 46, (by request.) GRIEG

DAYBREAK.

THE DEATH OF AASE.

ANITRA'S DANCE.

IN THE HALLS OF THE KING OF THE DOVRE MOUNTAINS. (The imps are chasing Peer Gynt.)

NOCTURNE for VIOLONCELLO. CHOPIN

MR. HEKKING.

ARIA from the "Star of the North." MEYERBEER

MLLE. DE VERE.

BALLET MUSIC. "Bal Costume." RUBINSTEIN

Introduction.

Berger et Bergère.

Pêcheur Napolitain et Napolitaine.

Toreadore et Andalouse.

Pélerin et Fantasia.

Royal Tambour et Vivandière.

SOLOISTS:

MLLE. CLEMENTINE DE VERE,

MR. ANTON HEKKING.

TICKETS, with reserved seats, 50 cents, 75 cents and \$1.00. Now on sale at Music Hall.

Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 8TH, AT 8, P. M.

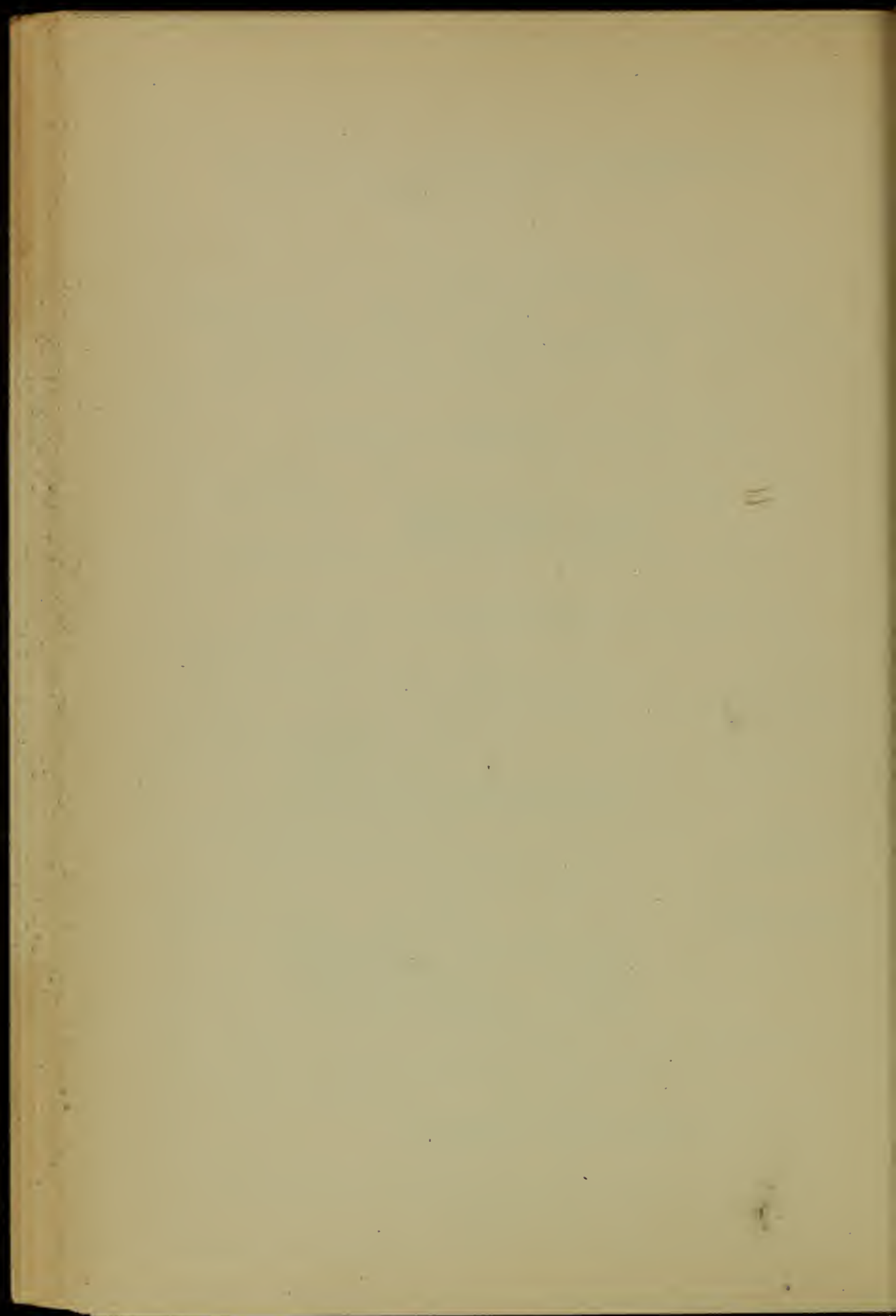
PROGRAMME.

- | | |
|--------------|---|
| MENDELSSOHN. | OVERTURE. "Calm Sea and Prosperous Voyage." |
| LOUIS MAAS. | CONCERTO for PIANOFORTE, in C minor, op. 12.
Allegro maestoso.—Intermezzo (Andante).—Presto. |
| SCHUBERT. | FUNERAL MARCH. Orchestrated by LISZT. |
| SCHUMANN. | SYMPHONY No. 1, in B flat.
Andante un poco maestoso. Allegro molto vivace.—
Larghetto.—
Scherzo.—
Allegro animato e grazioso. |
-

SOLOIST:

MR. CARL FAELTEN.

The Pianoforte is a Knabe.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XX. CONCERT.

SATURDAY, MARCH 15TH, AT 8, P. M.

PROGRAMME.

W. STERNDALE BENNETT. OVERTURE. "The Naiads."

MASSNET.

ARIA. "Marie Magdelene."

OTTO FLOERSHEIM.

SCHERZO for ORCHESTRA.
(First time.)

BERLIOZ.

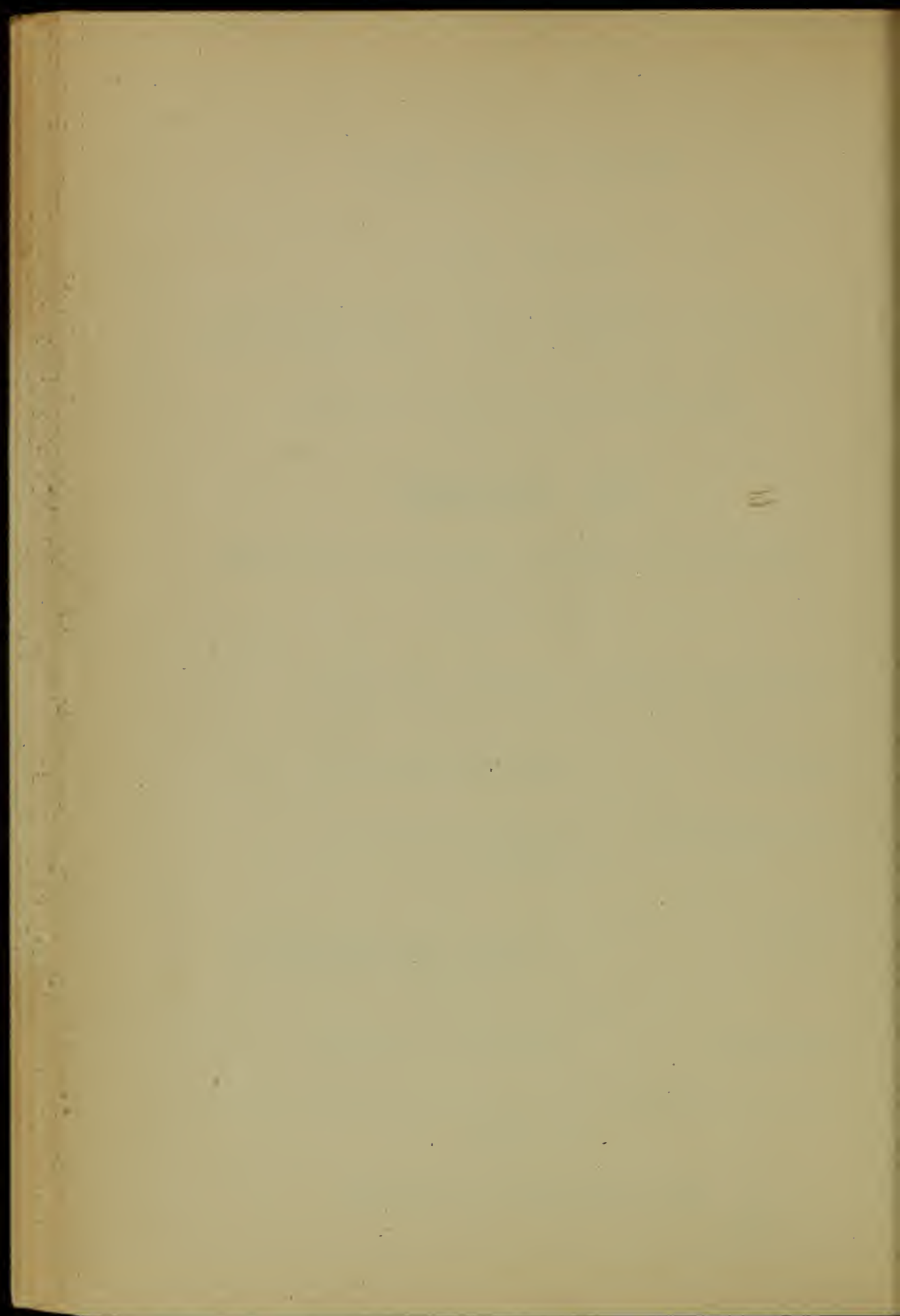
"La Captive," DRAMATIC SCENE for
CONTRALTO and ORCHESTRA.

BEETHOVEN.

SYMPHONY No. 6, (Pastorale.)

SOLOIST:

MRS. WALTER C. WYMAN.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XX. CONCERT.

SATURDAY, MARCH 15TH, AT 8, P. M.

PROGRAMME.

W. STERNDALÉ BENNETT. OVERTURE. "The Naiads."

BERLIOZ. REVERY FOR CONTRALTO. "La Captive."

OTTO FLOERSHEIM. SCHERZO for ORCHESTRA.
(First time in Boston.)

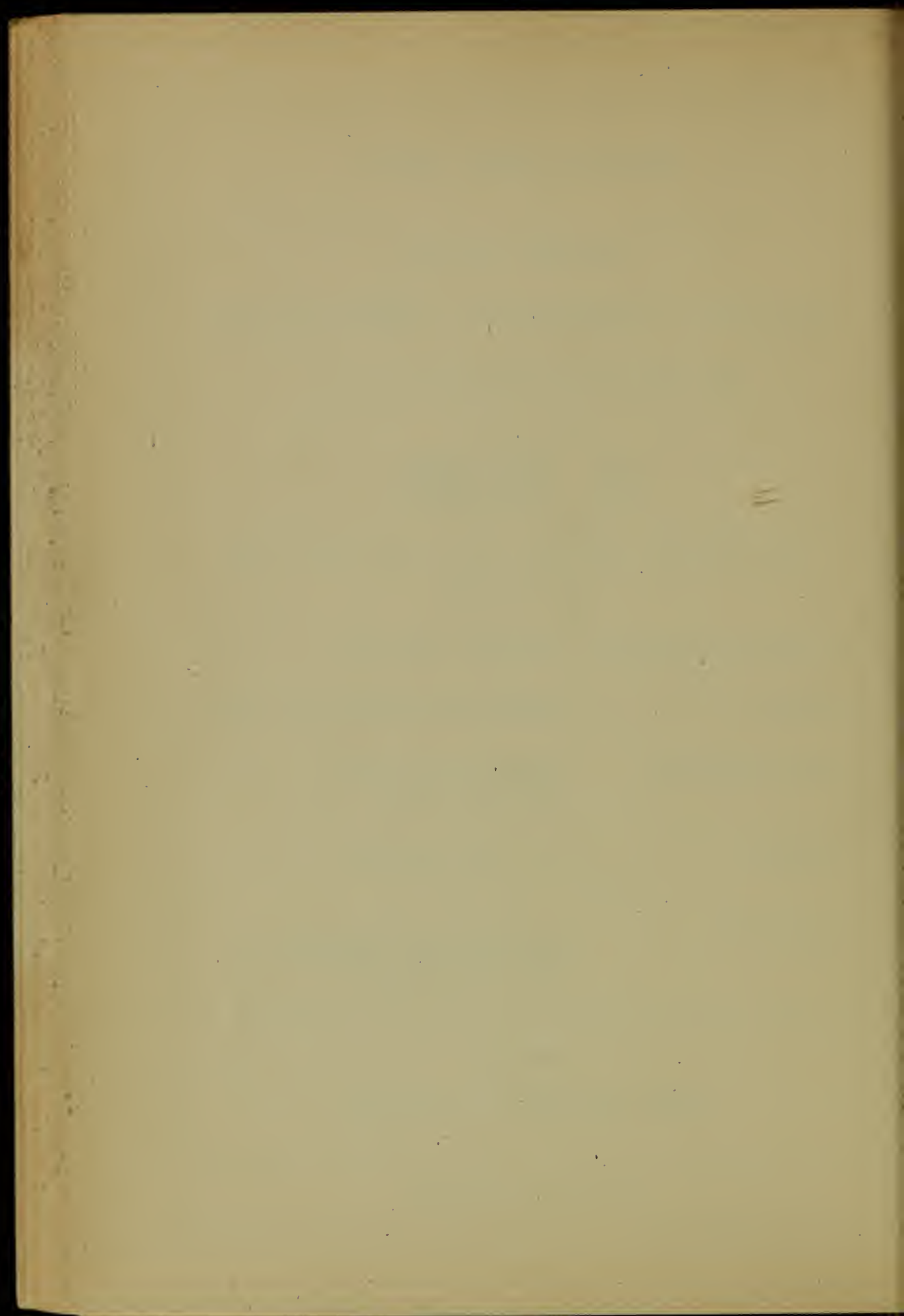
MASSENET. ARIA. "Marie Magdelene."

BEETHOVEN. SYMPHONY No. 6, (Pastorale.)
Allegro ma non troppo.—Andante molto moto.—
Allegro.—Allegro.—Allegretto.

SOLOIST:

MRS. WALTER C. WYMAN.

The Pianoforte is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXI. CONCERT.

SATURDAY, MARCH 29TH, AT 8, P. M.

PROGRAMME.

BRAHMS.

TRAGIC OVERTURE.

VIEUXTEMPS.

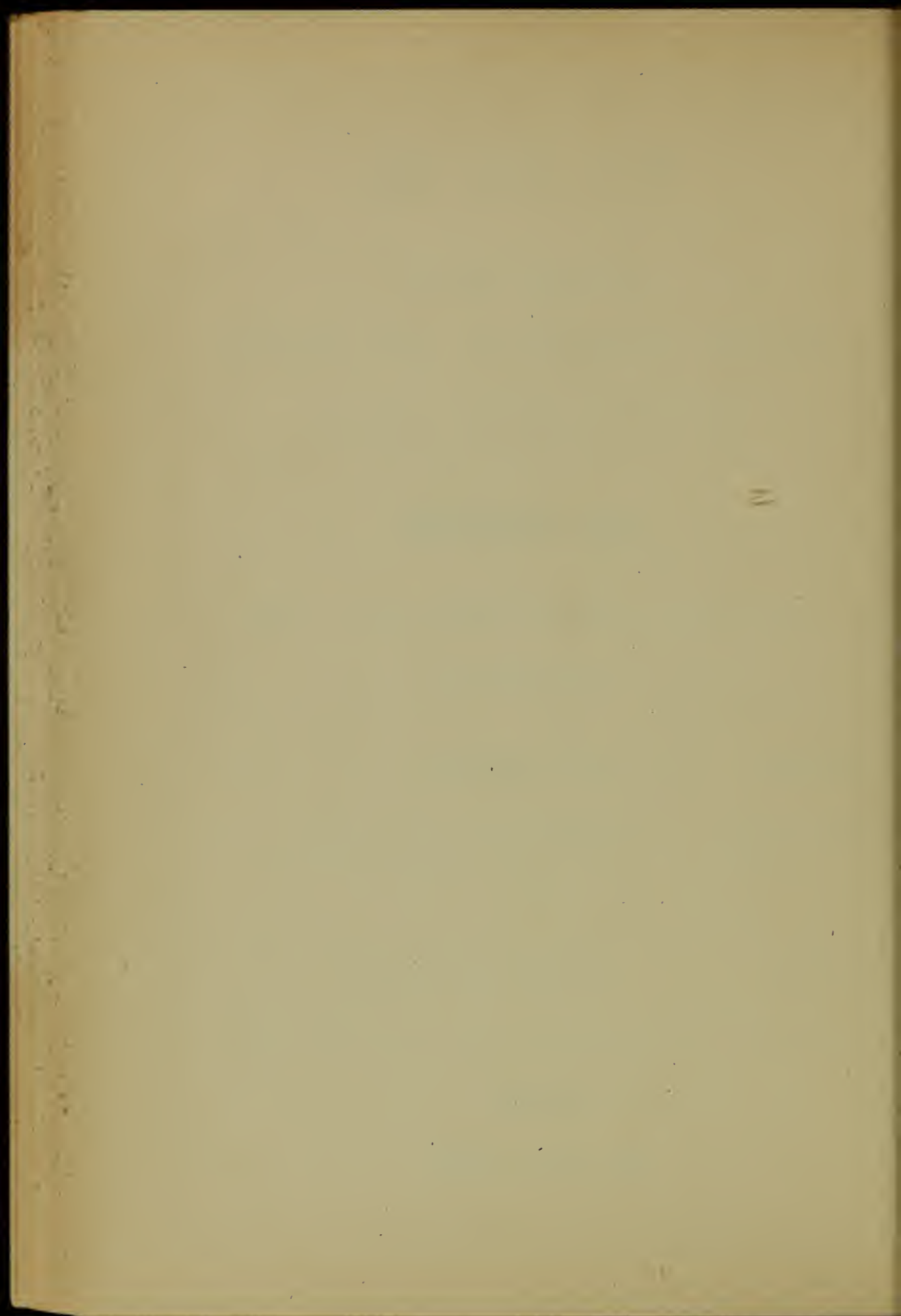
CONCERTO FOR VIOLIN, in A minor.

DVOŘÁK.

SYMPHONY No. 1, in D, op. 60.

SOLOIST:

MR. OTTO ROTH.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXI. CONCERT.

SATURDAY, MARCH 29TH, AT 8, P. M.

PROGRAMME.

BRAHMS.

TRAGIC OVERTURE. op. 81.

VIEUXTEMPS.

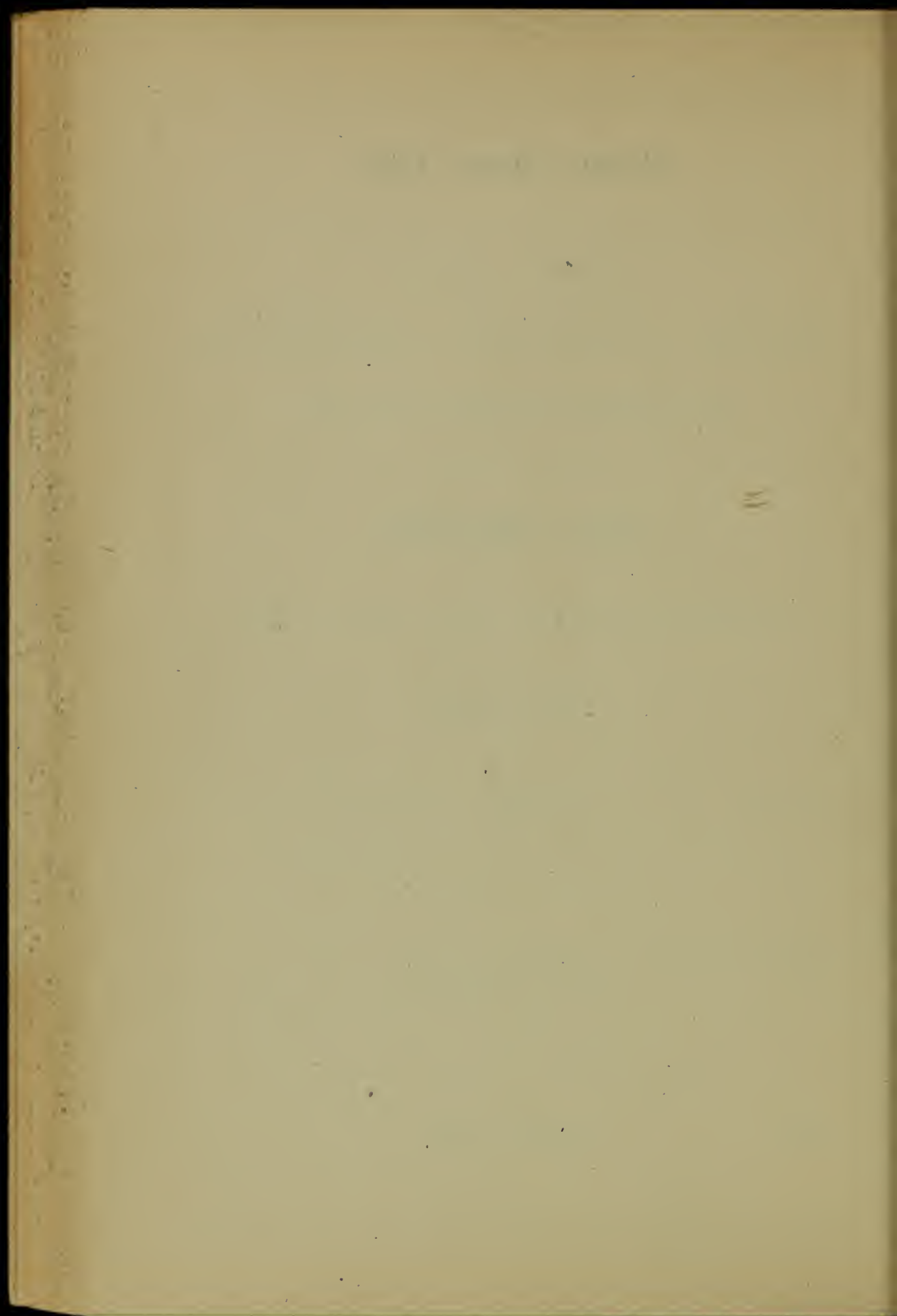
CONCERTO FOR VIOLIN, in A minor, No. 5, op. 37.
Allegro non troppo.—Adagio.—Allegro con fuoco.

DVOŘÁK.

SYMPHONY No. 1, in D, op. 60.
Allegro non tanto.—Adagio.—Scherzo (Presto).—
Allegro con spirito.

SOLOIST:

MR. OTTO ROTH.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXII. CONCERT.

SATURDAY, APRIL 5TH, AT 8, P. M.

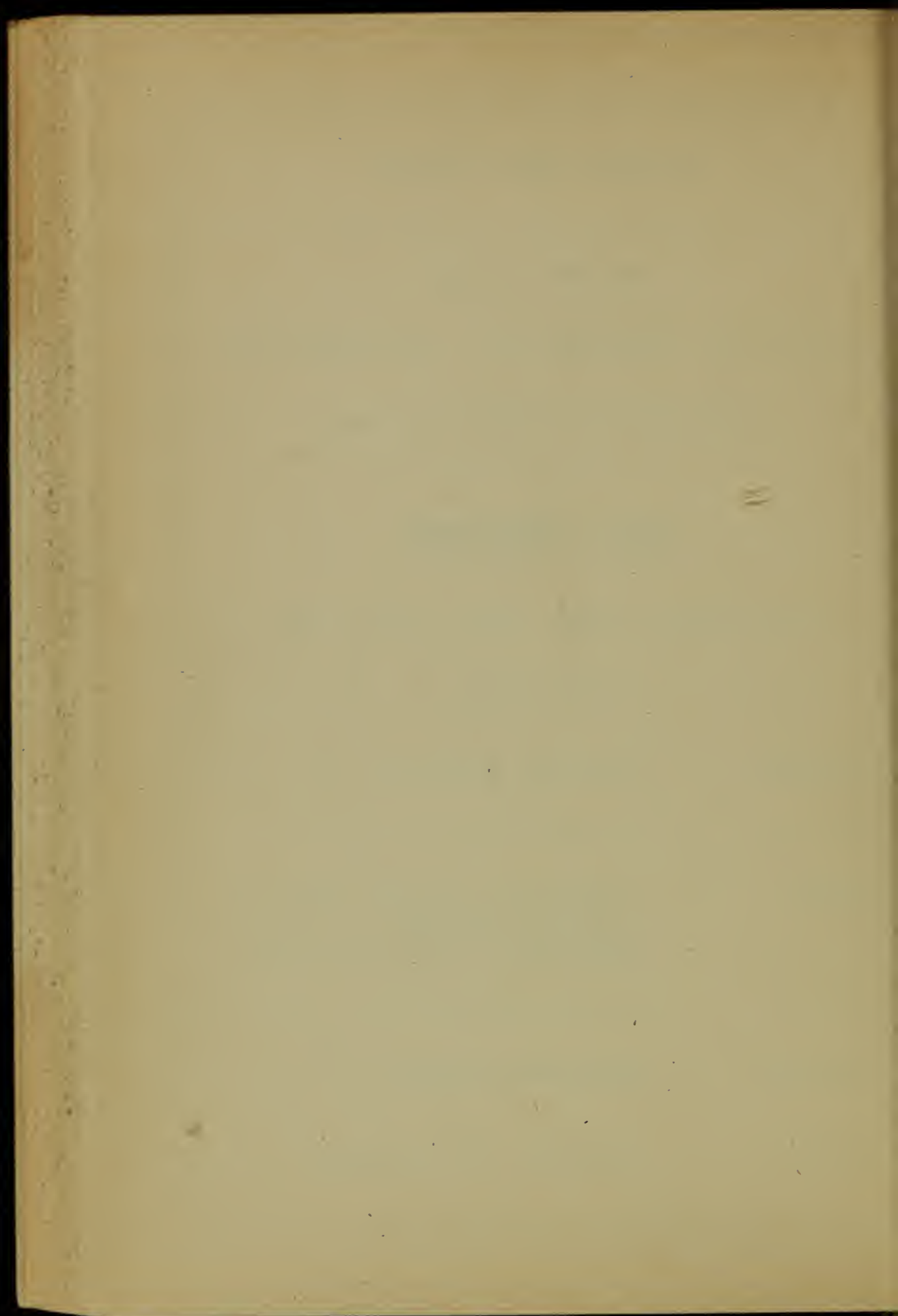
PROGRAMME.

CHERUBINI, OVERTURE. "Water Carrier,"

COWEN. SYMPHONY No. 3, in C minor, "Scandinavian."
Allegro moderato, ma con moto.—
Adagio con moto.—("A Summer Evening on the Fjord.")
Scherzo.—Finale.

REINECKE. ENTR'ACTE from "Manfred."

WAGNER. OVERTURE. "The Flying Dutchman."



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXIII. CONCERT.

SATURDAY, APRIL 19TH, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Spring."
(First time in Boston.)

MOZART.

ARIA from "Die Entführung aus dem Serail."

VOLKMANN.

SERENADE, in D minor.

SONGS with PIANO.

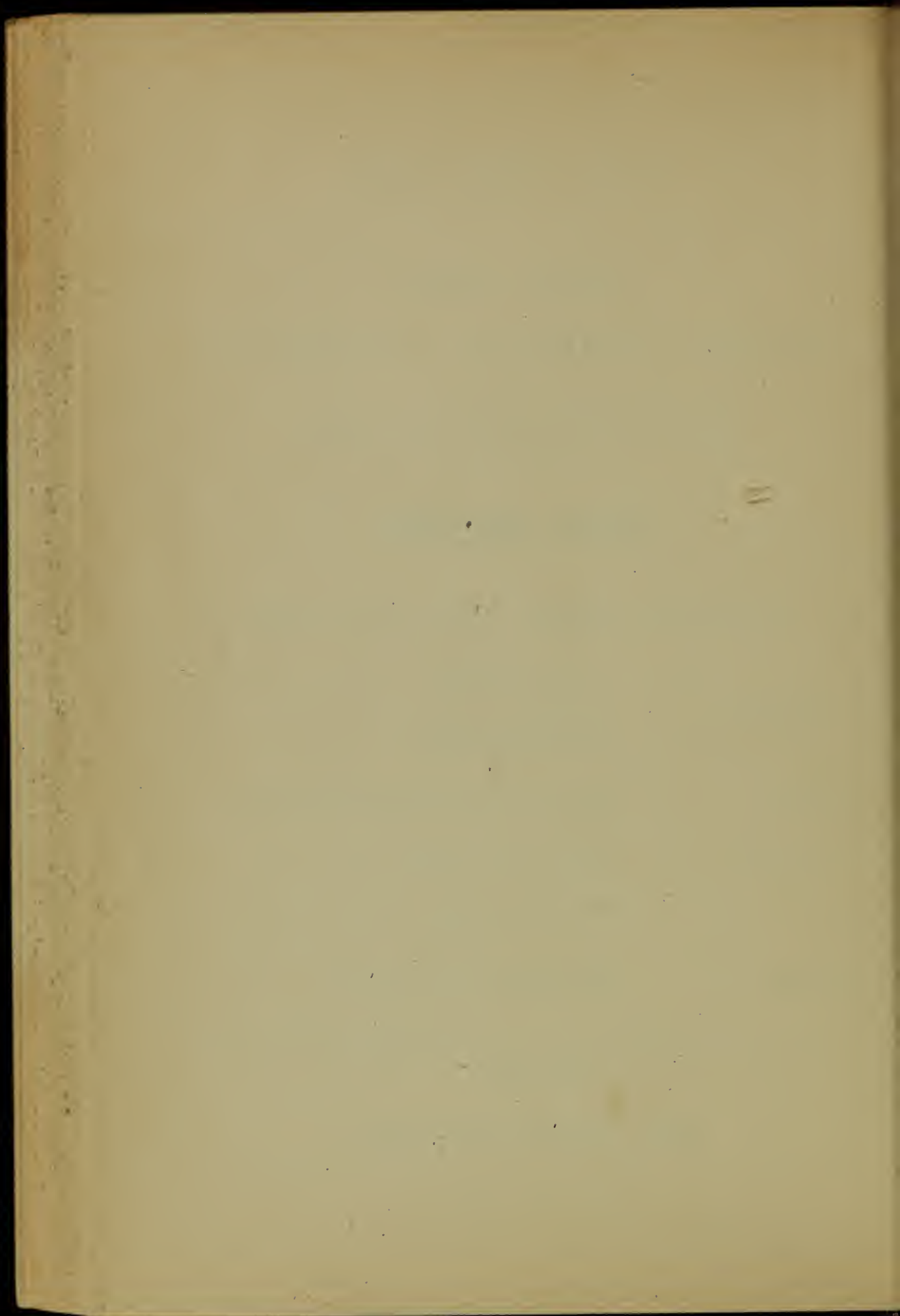
BRAHMS.

SYMPHONY No. 1, in C minor.

SOLOIST:

MME. STEINBACH-JAHNS.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXIII. CONCERT.

SATURDAY, APRIL 19TH, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Spring."
(First time in Boston.)

MOZART.

ARIA. "Thou may'st learn to hate me," from
"Die Entführung aus dem Serail."

VOLKMANN.

SERENADE for STRING ORCHESTRA, in D minor.
op. 69.

(First time at these Concerts.)

Solo Violoncello, MR. ANTON HEKKING.

SONGS with PIANO.

a) LISZT,

"O LIEB."

b) SCHUBERT.

"DU BIST DIE RUH."

c) GRIEG.

"HOFFNUNG."

BRAHMS.

SYMPHONY No. 1, in C minor, op. 68.

Un poco sostenuto; Allegro.—Andante sostenuto.—

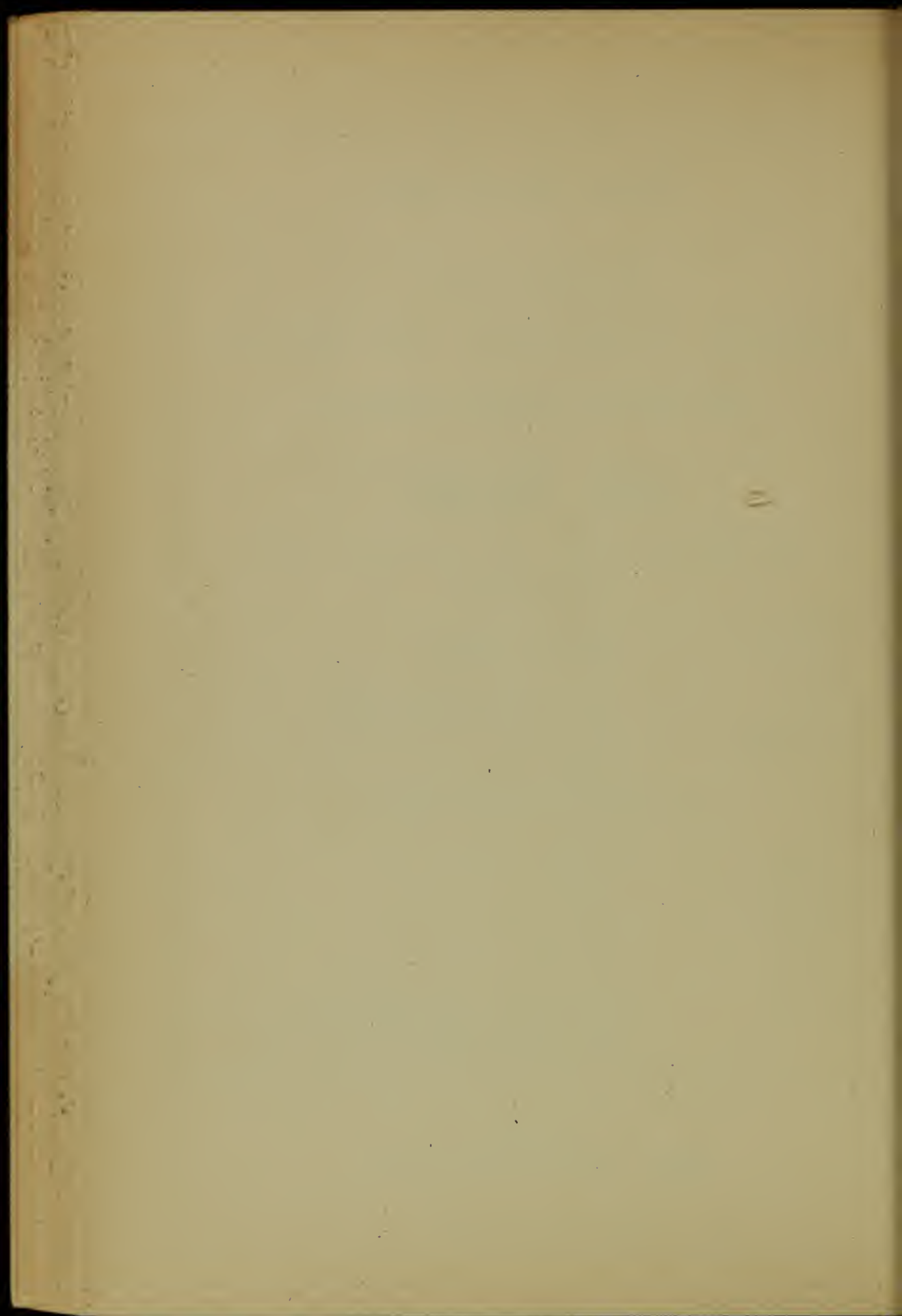
Un poco allegretto e grazioso.—

Adagio piu andante; Allegro non troppo, ma con brio.

SOLOIST:

MME. STEINBACH-JAHNS.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 26TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN.

SYMPHONY No. 4, in B flat.

Adagio; Allegro vivace.—

Adagio.—

Minuet.—

Allegro ma non troppo.—

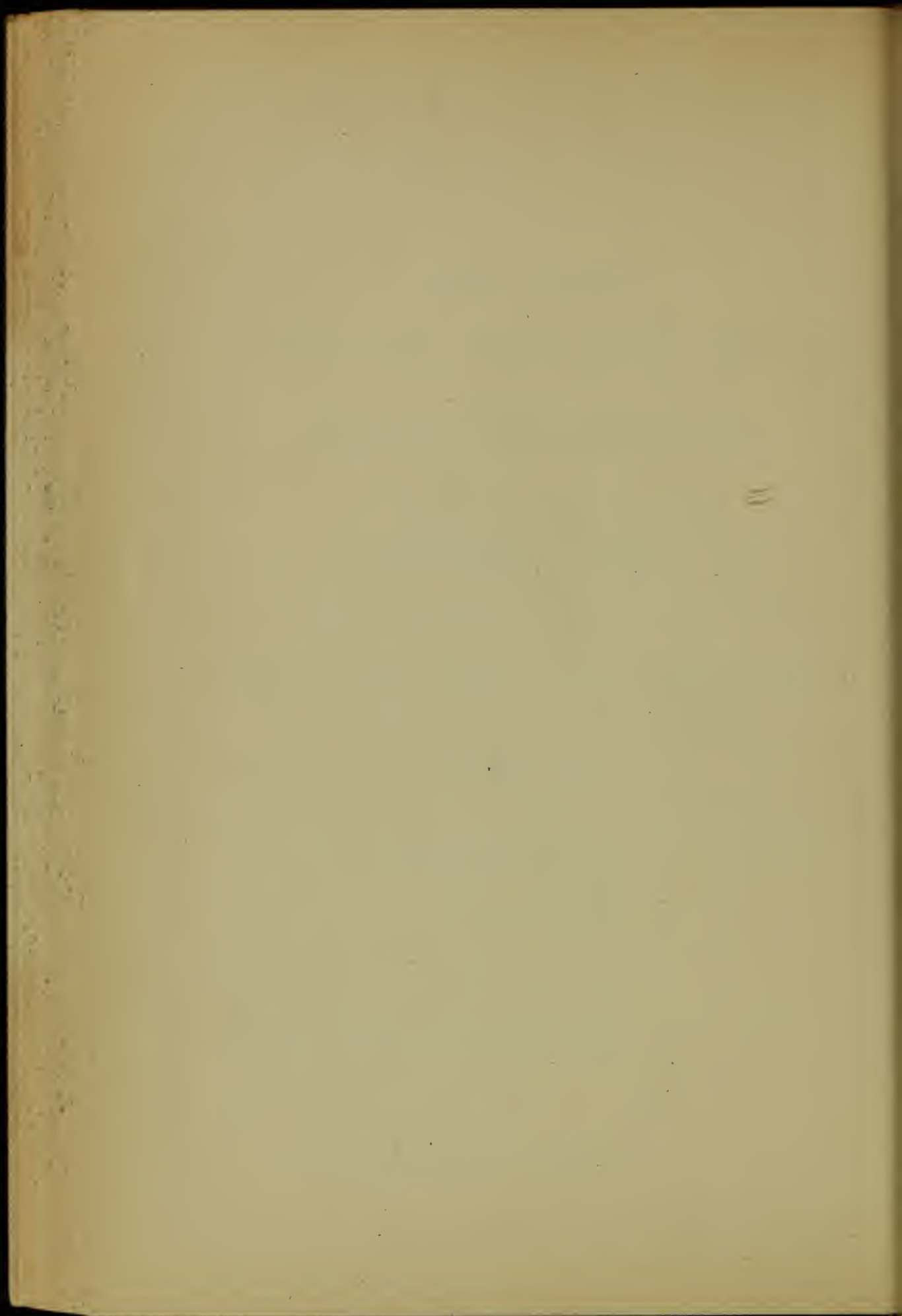
PAGANINI.

MOTO PERPETUO, ALLEGRO DE CONCERT.

(For 32 Violins.)

WAGNER.

VORSPIEL. "Die Meistersinger."



Boston Music Hall.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 26TH, AT 8, P. M.

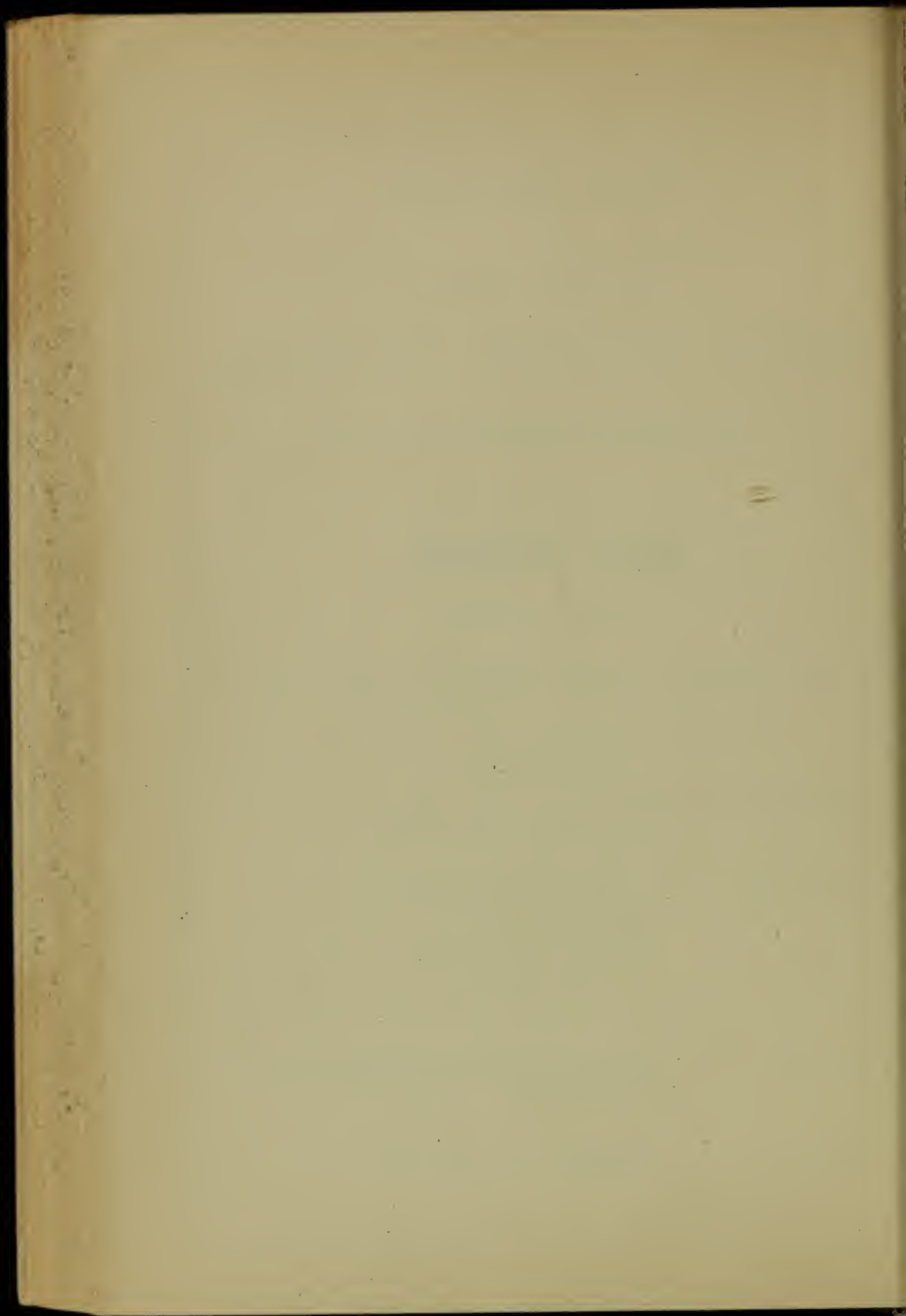
PROGRAMME.

BEETHOVEN. OVERTURE. "Leonore," No. 3.

BEETHOVEN. SYMPHONY No. 4, in B flat.
Adagio; Allegro vivace.—
Adagio.—
Minuet.—
Allegro ma non troppo.—

PAGANINI. MOTO PERPETUO, ALLEGRO DE CONCERT.
(For 32 Violins.)

WAGNER. VORSPIEL. "Die Meistersinger."



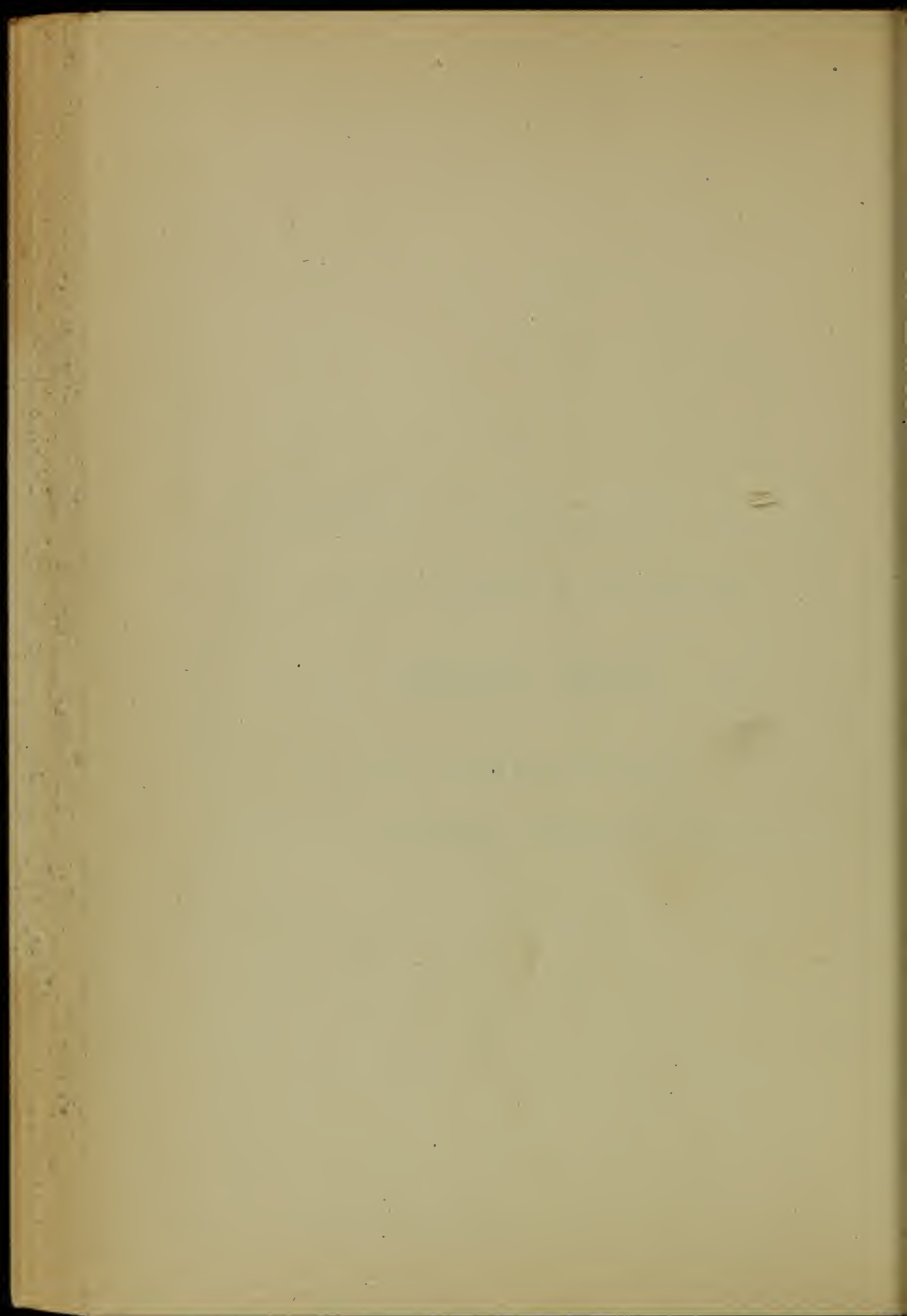
BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

OPENING CONCERT,

SATURDAY EVENING, OCTOBER 11, 1890.



Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 31ST, AT 7.45, P. M.

PROGRAMME.

WAGNER. VORSPIEL "Die Meistersinger."

MOZART. ARIA "Il re pastore."

SCHUBERT. ENTR' ACTE "Rosamunde."

SONGS WITH PIANO.

GRIEG. a) "SUNSHINE SONG."

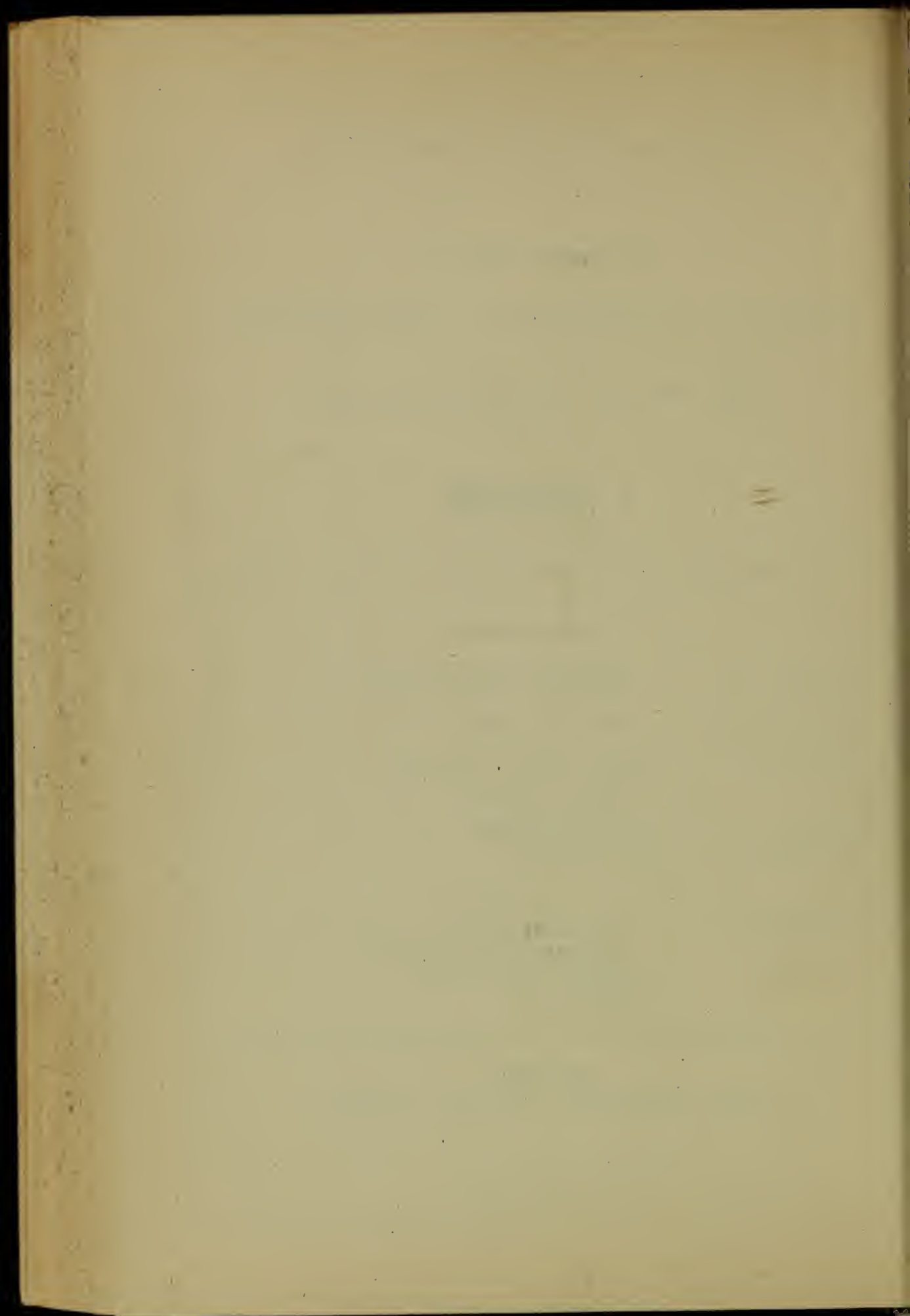
RUBINSTEIN. b) "YEARNINGS."

SCHUMANN. SYMPHONY in D minor, No. 4, op. 120.
Introduction (Adagio non troppo).—
Allegro.—
Romance (Adagio non troppo).—
Scherzo.—
Finale (Allegro).—

SOLOIST:

MRS. CORINNE MOORE-LAWSON.

The Piano used is a Steinway.



Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY, DECEMBER 12TH, AT 7.45, P. M.

PROGRAMME.

SCHUMANN.

OVERTURE. "Genoveva."

LALO.

SYMPHONIE ESPAGNOLE, for VIOLIN and
ORCHESTRA.

WAGNER

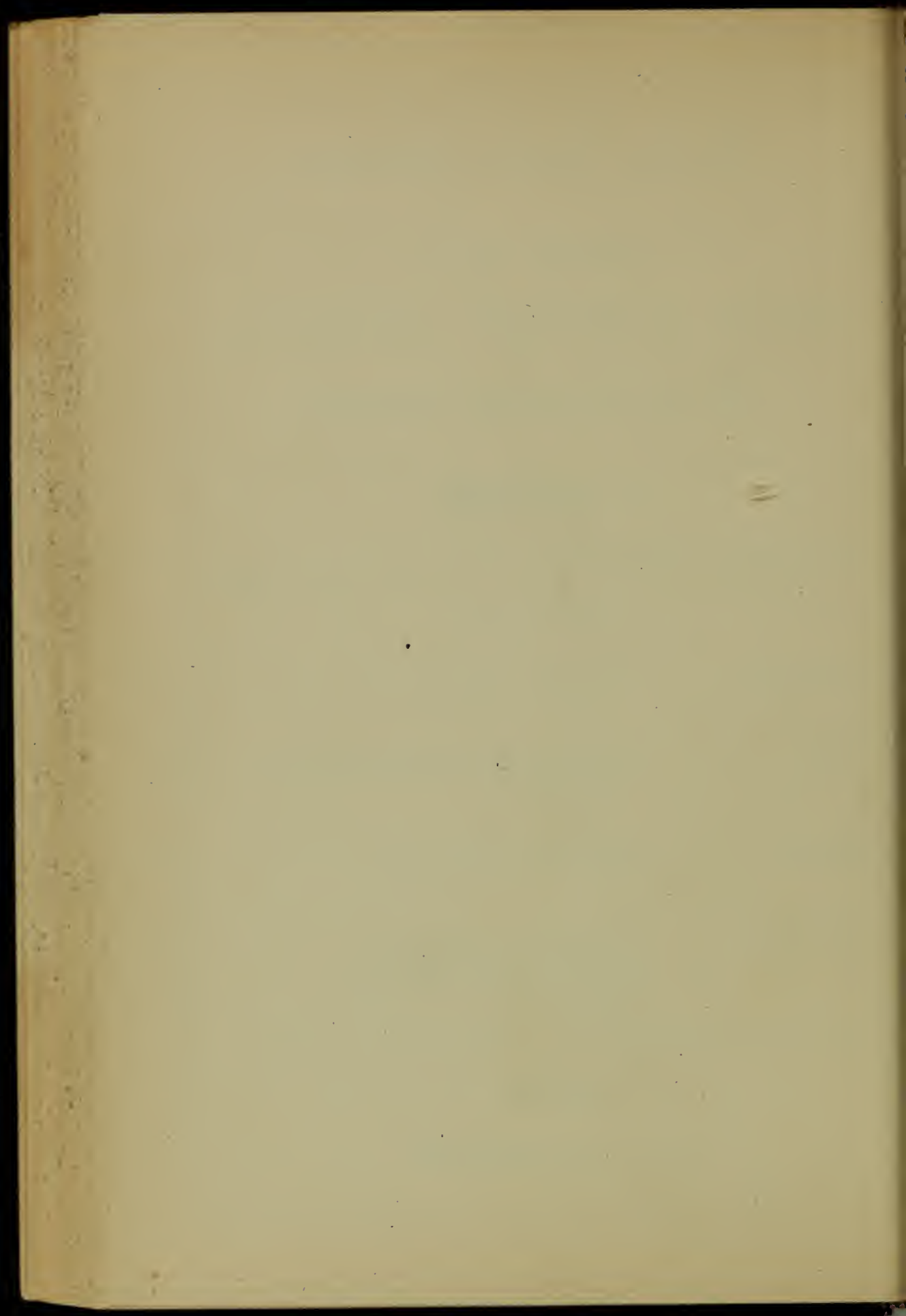
PRELUDE. "Tristan and Isolde."

BEETHOVEN.

SYMPHONY in A major, No. 7
Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—
Allegro con brio.

SOLOIST:

MR. C. M. LOEFFLER.



Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY, JANUARY 9TH, AT 7.45, P. M.

PROGRAMME.

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| HAYDN. | SYMPHONY in G, No. 13. (B. & H.)
Adagio; Allegro.—Largo.—
Minuet (Allegretto).—Allegretto con spirito. |
| <hr/> | |
| WEBER. | ARIA. "Euryanthe." |
| BRAHMS. | VARIATIONS on a THEME by HAYDN. |
| DVOŘÁK. | SONGS WITH PIANO.
a) "MEIN LIED ERTÖNT."
b) "EI WIE MEIN TRIANGEL."
c) "RINGS IST DER WALD."
d) "ALS DIE ALTE MUTTER." |
| GOLDMARK. | OVERTURE. "Sakuntala." |
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-

SOLOIST:

MR. W. J. WINCH.

The Pianoforte used is a Steinway.

KNEISEL QUARTET.

THE REMAINING CONCERTS OF THE SERIES WILL BE GIVEN IN
SEVER HALL,

THURSDAY EVENING, JANUARY 30TH,

THURSDAY EVENING, FEBRUARY 27TH,

THURSDAY EVENING, APRIL 3D.

TICKETS MAY BE OBTAINED AT THE UNIVERSITY BOOKSTORE.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, FEBRUARY 6TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. "Coriolan."	✓
SAINT-SAENS.	CONCERTO for VIOLONCELLO in A minor, op. 33. Allegro non troppo.—Allegretto con moto.— Allegro non troppo.	✓
GRIEG.	SUITE. "Peer Gynt." DAYBREAK. THE DEATH OF AASE. ANITRA'S DANCE. IN THE HALLS OF THE KING OF THE DOVRE MOUN- TAINS (The imps are chasing Peer Gynt.)	✓
CHOPIN.	SOLI for VIOLONCELLO.	
MASSENET.	a) NOCTURNE.	✓
POPPER.	b) MELODIE.	✓
	c) ELFIN DANCE.	✓
MEDELSSOHN.	SYMPHONY in A. (Italian.) Allegro vivace.—Andante con moto.— Con moto moderato.—Saltarello.	✓

SOLOIST:

MR. ANTON HEKKING.

The Pianoforte used is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, MARCH 13TH, AT 7.45, P. M.

PROGRAMME.

MOZART.

SYMPHONY in E flat. (Koechel 543).

Adagio; Allegro.—Andante.—

Minuetto and Trio.—Allegretto.—Finale.—Allegro.

A. THOMAS.

MAD SONG from "Hamlet."

SCHUBERT.

UNFINISHED SYMPHONY in B minor.

Allegro.—Andante con moto.

RUBINSTEIN.

PERSIAN LOVE SONGS.

a) EXTASE.

b) DANS CETTE BRISE SERENE.

c) TES YEUX D'AZUR.

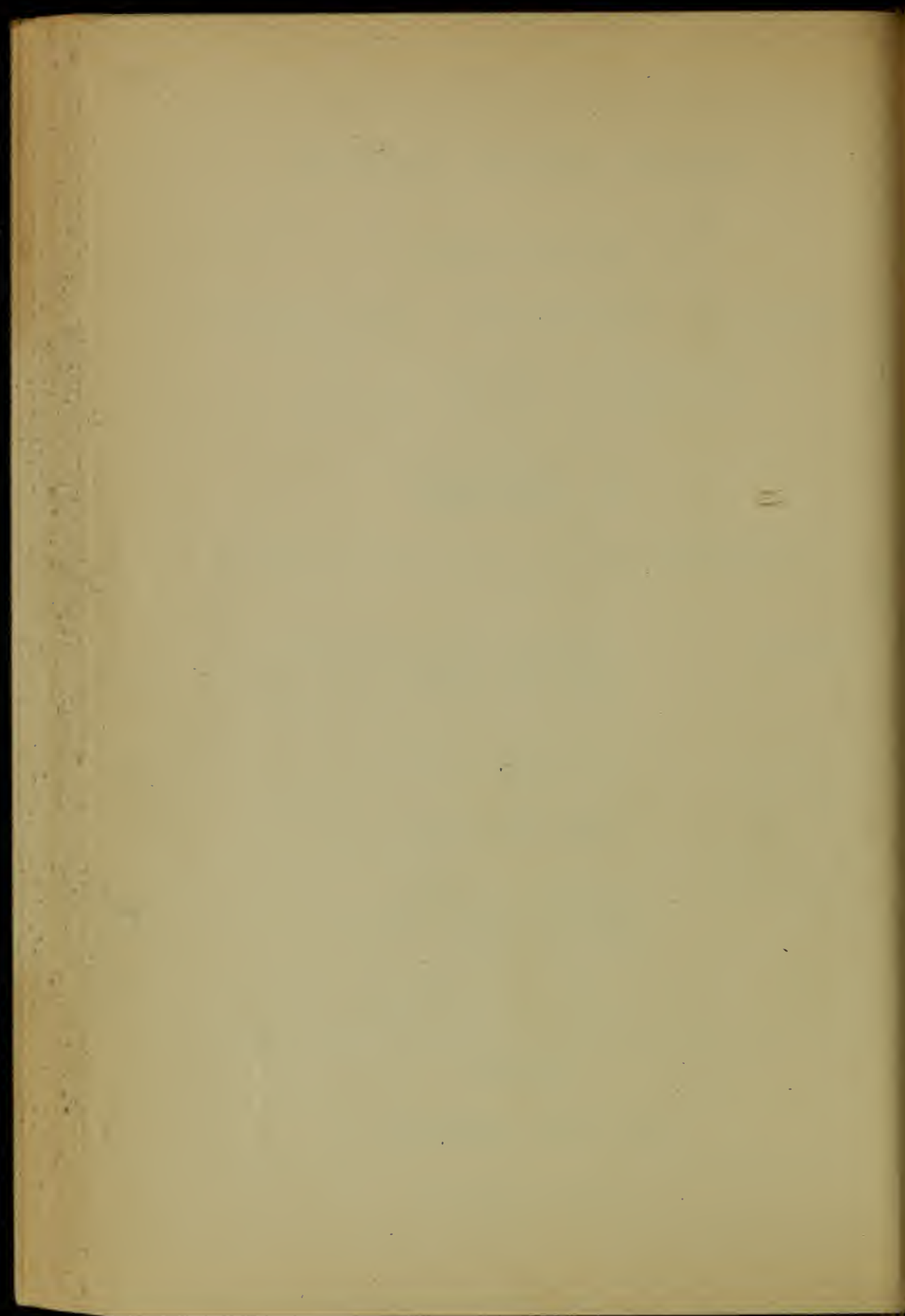
WEBER.

OVERTURE. "Freischuetz."

SOLOIST:

MISS ROSE STEWART.

The Piano used is a Chickering.



Academy of Music, Fall River.

SEASON 1889-90.

GRAND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA.

(60 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

MONDAY, NOVEMBER 25TH, AT 8, P. M.

SOLOIST:

MISS ROSE STEWART.

PROGRAMME.

OVERTURE. "Fingal's Cave." MENDELSSOHN ✓

ARIA. Mad Scene from "LUCIA." DONIZETTI ✓

Flute Obligato by MONS. CHAS. MOLE.

MISS STEWART.

ENTR' ACTE from BALLET MUSIC to "Rosamunde." SCHUBERT ✓

NORWEGIAN RHAPSODY. SVENDSEN ✓

LULLABY. SULLIVAN ✓

MISS STEWART.

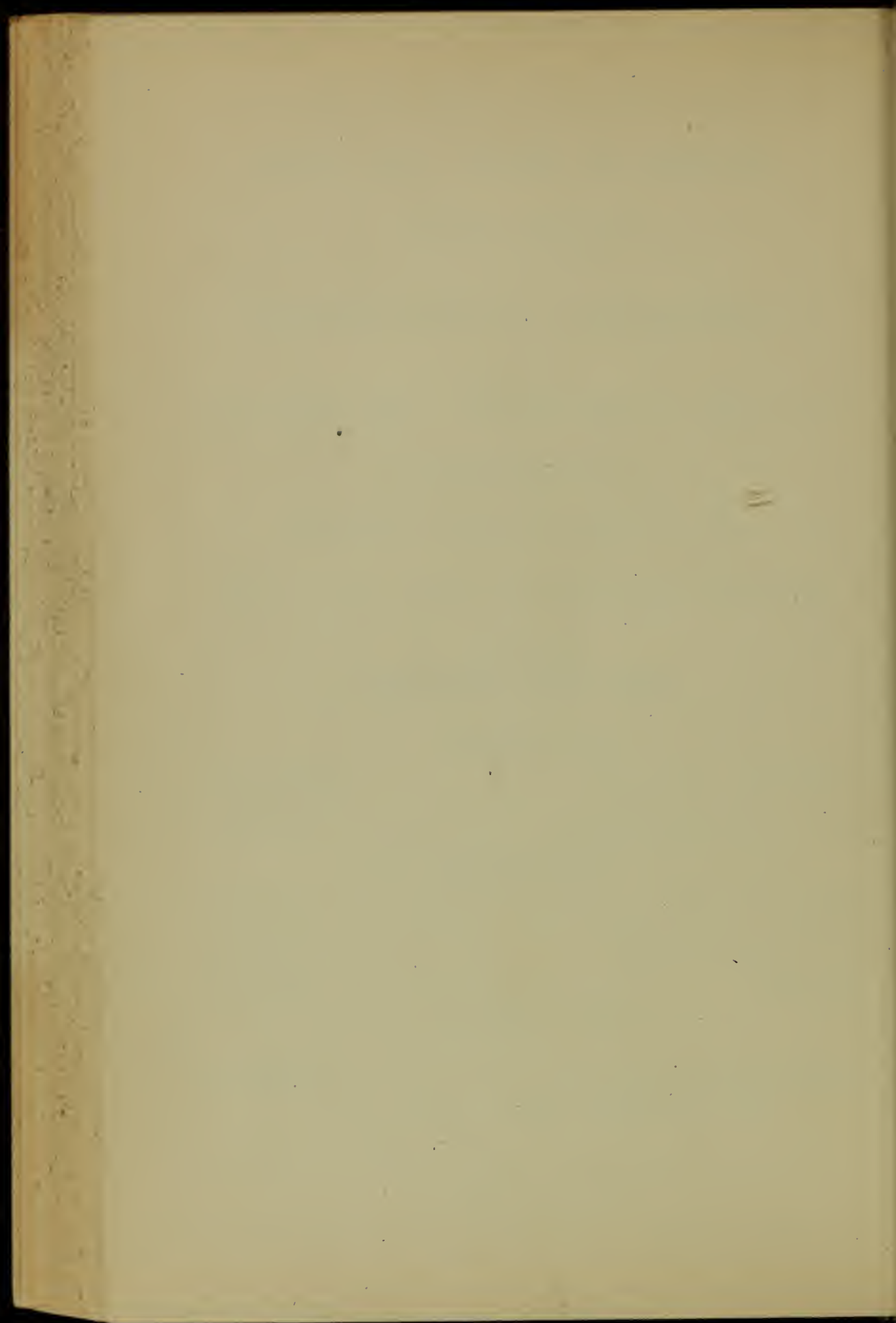
SYMPHONY No. 2, in B flat, op. 23. VOLKMANN ✓

Allegro vivace.—Allegretto.—Andantino; Allegro.—

Allegro vivace.—Più mosso; Presto.

The Pianoforte is a Chickering.

✓



Hyperion Theatre, New Haven.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

MONDAY, DECEMBER 16TH, AT 8, P. M.

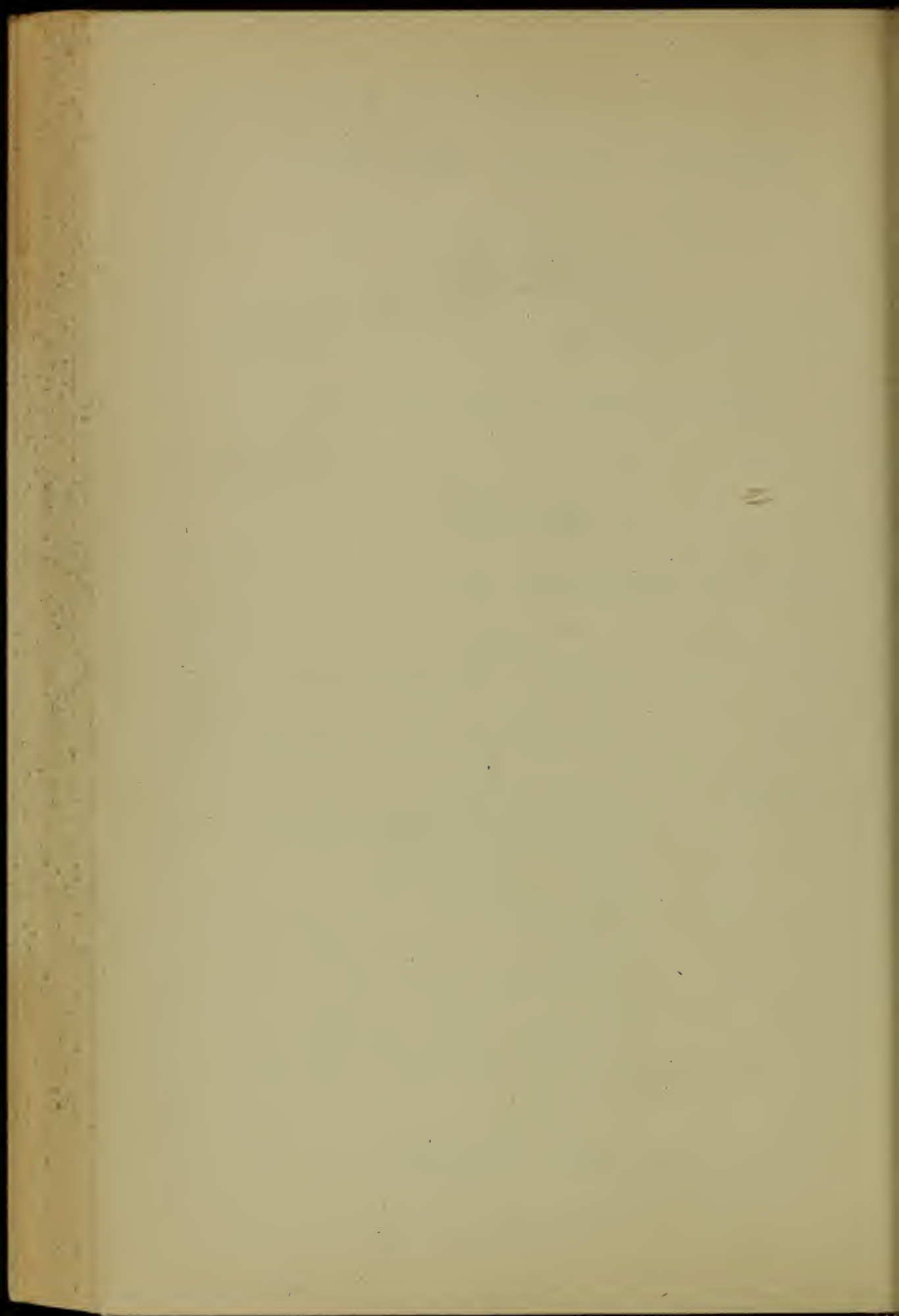
PROGRAMME.

WEBER.	OVERTURE. "Euryanthe."	✓
SERVAIS.	FANTASIE for VIOLONCELLO. "O Cara Memoria."	✓
BEETHOVEN.	SYMPHONY in F, No. 8. Allegro vivace con brio.—Allegretto scherzando,— Tempo di menuetto.—Allegro vivace.	✓
	SOLI for VIOLONCELLO.	
SCHUMANN.	"TRÄUMEREI."	✓
POPPER.	PAPILLON.	✓
LISZT.	SYMPHONIC POEM. "Les Préludes."	✓

SOLOIST:

MR. ANTON HEKKING.

✓



Grand Opera House, New Bedford.

CONCERT,

UNDER THE AUSPICES OF THE

YOUNG MEN'S CHRISTIAN ASSOCIATION,

BY THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

MONDAY EVENING, MARCH 24TH, 1890, AT 8 O'CLOCK.

PROGRAMME.

WAGNER,

OVERTURE. "Tannhäuser."

MEYERBEER.

ARIA. "Le Prophète."

MISS EDMANDS.

GRIEG.

SUITE. "Peer Gynt." op. 46.

DAYBREAK.

THE DEATH OF AASE.

ANITRA'S DANCE.

IN THE HALLS OF THE KING OF THE DOVRE MOUNTAINS. (The imps are chasing Peer Gynt.)

SONGS with PIANO.

PARRY.

a) THE POET'S SONG. ✓

TAUBERT.

b) SLUMBER SONG. ✓

MACDOWELL.

c) THE BLUEBELL. ✓

MISS EDMANDS.

BEETHOVEN.

SYMPHONY in C minor, No. 5.

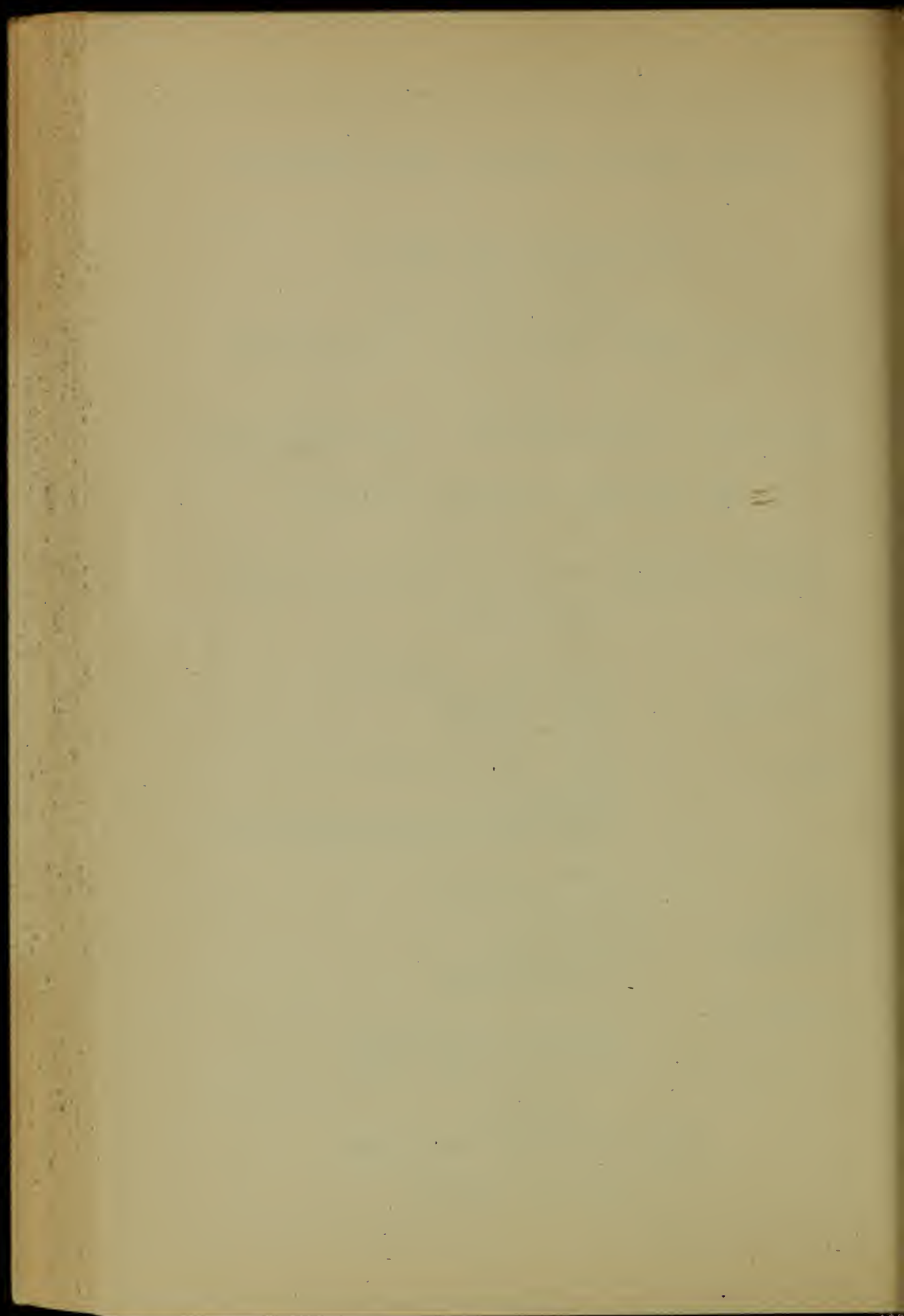
Allegro con brio.—Andante con moto.

Allegro (Scherzo).—Allegro. (Finale).

SOLOIST:

MISS GERTRUDE EDMANDS.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 11TH, AT 8, P. M.

IN MEMORIAM—OTTO DRESEL.

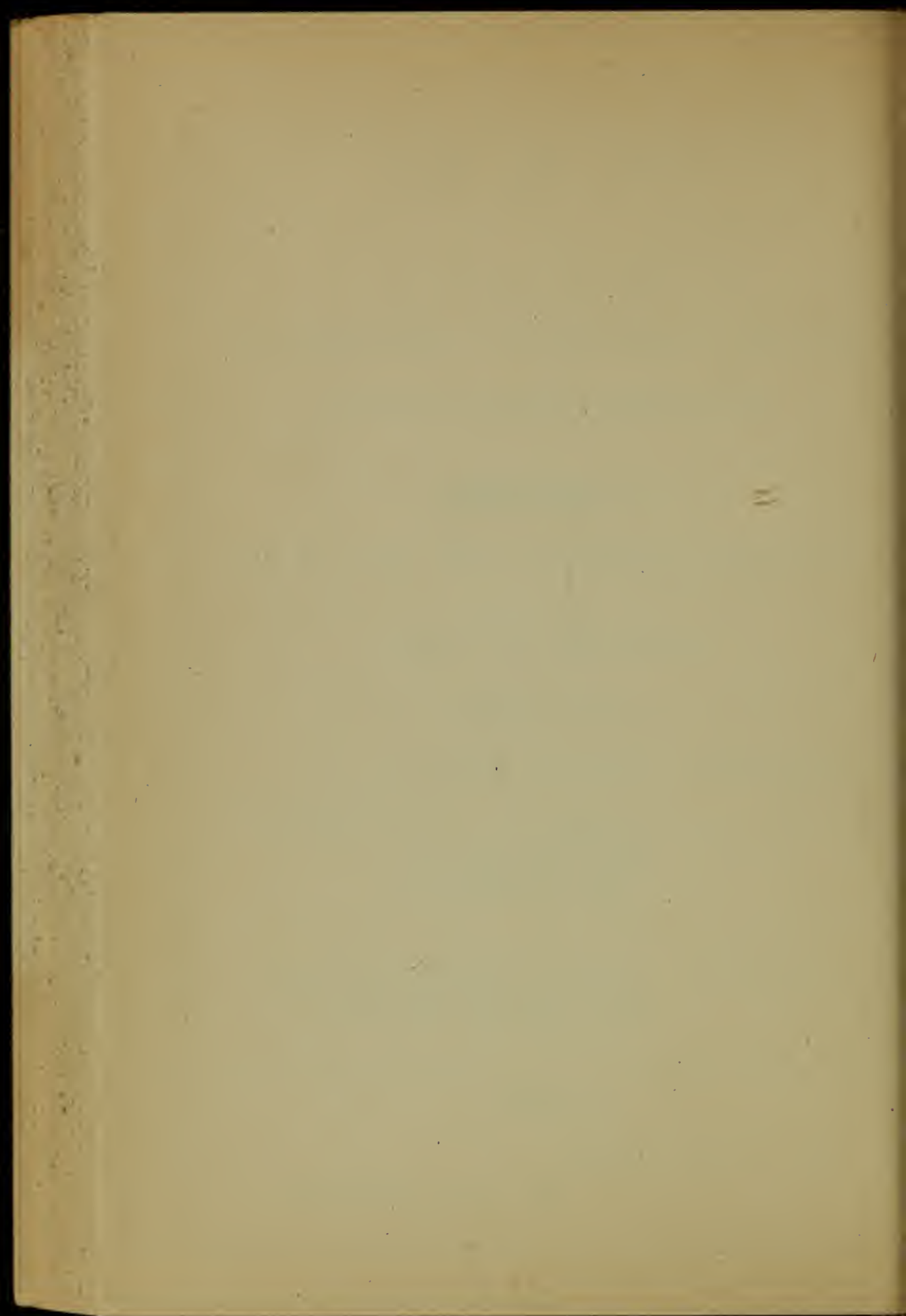
PROGRAMME.

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|------------------|---|
| F. MENDELSSOHN. | OVERTURE, "Fingal's Cave." |
| J. S. BACH. | CONCERTO FOR TWO VIOLINS and ORCHESTRA
OF STRINGS.
Vivace.—Largo.—Finale (Allegro).—
Cadenza by Hellmesberger.
(First time in these concerts.) |
| L. v. BEETHOVEN. | SYMPHONY in E flat, (Eroica), No. 3. op. 55.
Allegro con brio.—Marcia funebre. (Adagio assai).—
Scherzo. (Allegro vivace).—Allegro molto;
Poco Andante; Presto.— |
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SOLOISTS:

MR. FRANZ KNEISEL,

MR. C. M. LOEFFLER.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

SATURDAY, OCTOBER 18TH, AT 8, P. M.

PROGRAMME.

VOLKMANN.

OVERTURE. "Richard III."

ARIA.

TSCHAIKOWSKY.

SECOND AND THIRD MOVEMENTS from
SYMPHONY No. 4, in F.
(First time in Boston.)

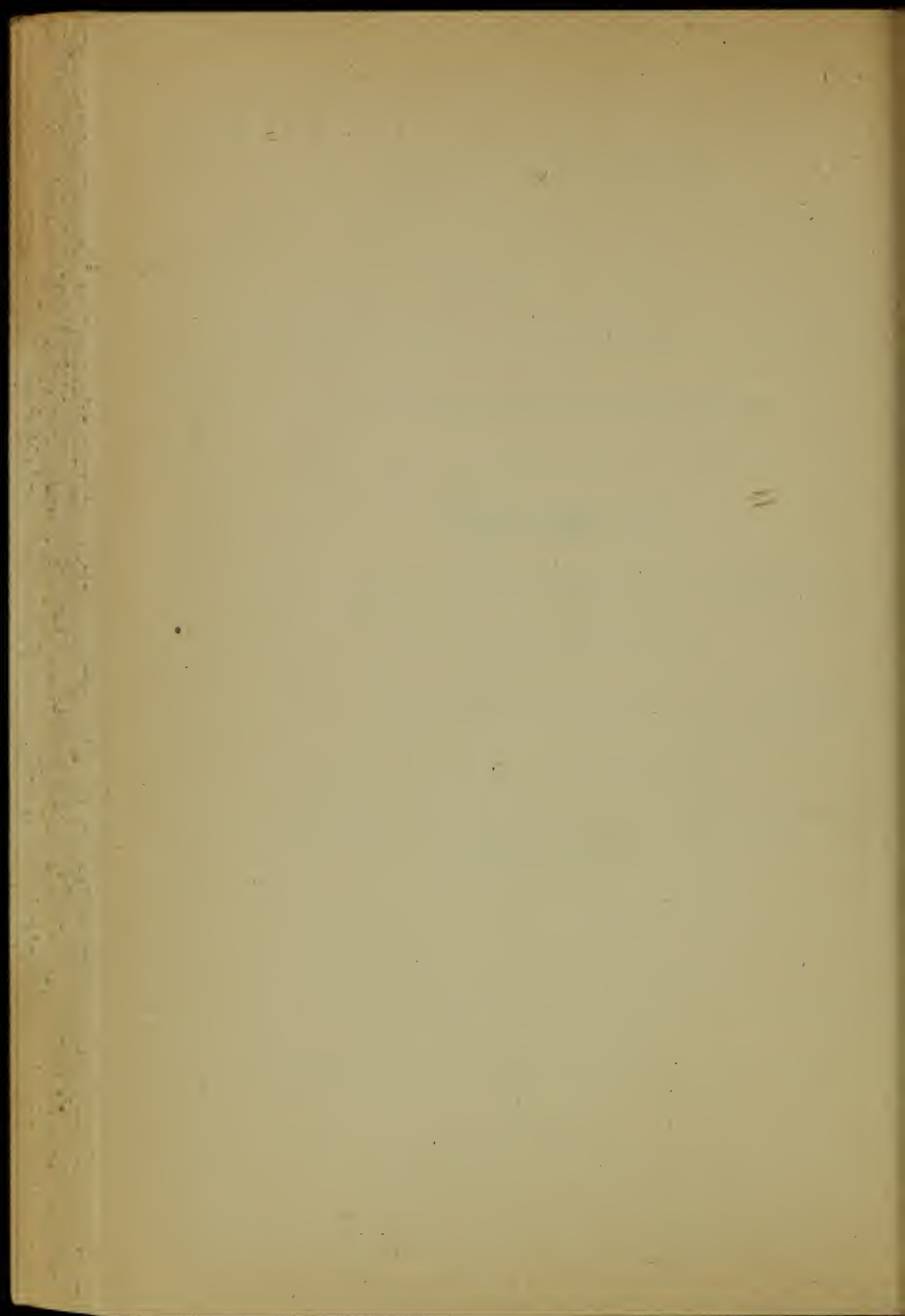
SONGS.

BRAHMS.

SYMPHONY No. 2, in D major.

SOLOIST:

MR. THEODOR REICHMANN.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

SATURDAY, OCTOBER 18TH, AT 8, P. M.

PROGRAMME.

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|---------------|--|
| VOLKMANN. | OVERTURE to Shakespeare's "Richard III." |
| WAGNER. | ARIA. "Blick ich umher in diesem edlen Kreise,"
from "Tannhaeuser." |
| TSCHAIKOWSKY. | ANDANTINO AND SCHERZO from SYMPHONY
No. 4, in F minor.
(First time in Boston.) |
| SONGS. | |
| BRAHMS. | "Immer leiser wird mein Schlumer." |
| SCHUBERT. | "Am Meer." |
| <hr/> | |
| BRAHMS. | SYMPHONY No. 2, in D major.
Allegro ma non troppo.—Adagio non troppo.
Allegretto grazioso.—Finale (Allegro con spirito.) |
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SOLOIST:

MR. THEODOR REICHMANN.

The Pianoforte used is a Chickering.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

SATURDAY, OCTOBER 25TH, AT 8, P. M.

PROGRAMME.

HAYDN.

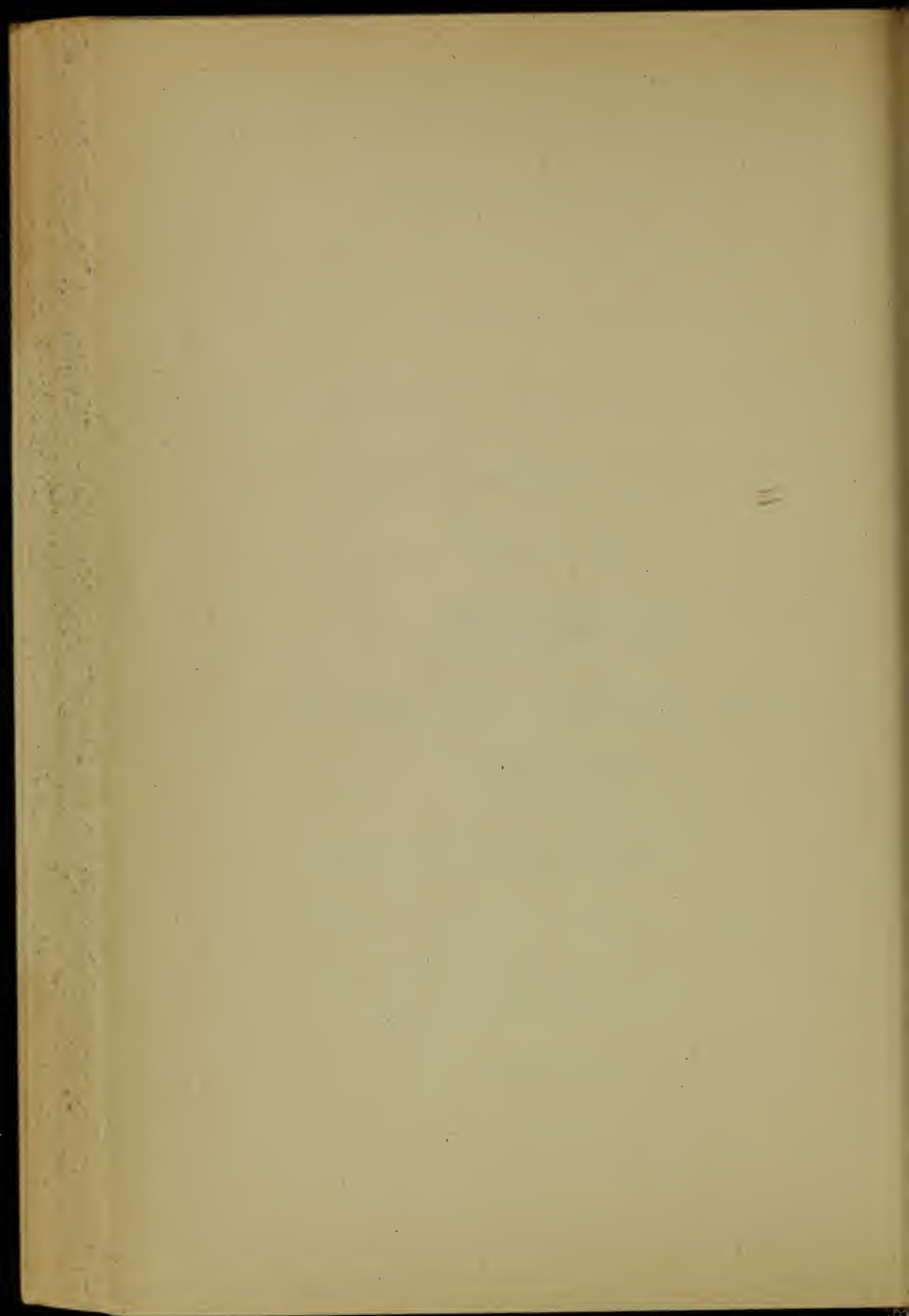
SYMPHONY in D major, (No. 2, B. & H.)

WAGNER.

A FAUST OVERTURE.

SCHUBERT.

SYMPHONY in C major.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

SATURDAY, OCTOBER 25TH, AT 8, P. M.

PROGRAMME.

HAYDN.

SYMPHONY in D major, (No. 2, B. & H.)

Adagio; Allegro.—Andante.—Minuet.—Allegro spiritoso.

WAGNER.

A FAUST OVERTURE.

SCHUBERT.

SYMPHONY in C major, No. 9.

Andante; Allegro ma non troppo.—

Scherzo (Allegro vivace).—Andante con moto.

Finale (Allegro vivace.)

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

SATURDAY, NOVEMBER 1ST, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Prometheus."
(First time in Boston.)

SGAMBATI.

CONCERTO for PIANOFORTE and ORCHESTRA,
in G minor, op. 15.
(First time in these concerts.)

MOSZKOWSKI.

SUITE in F.

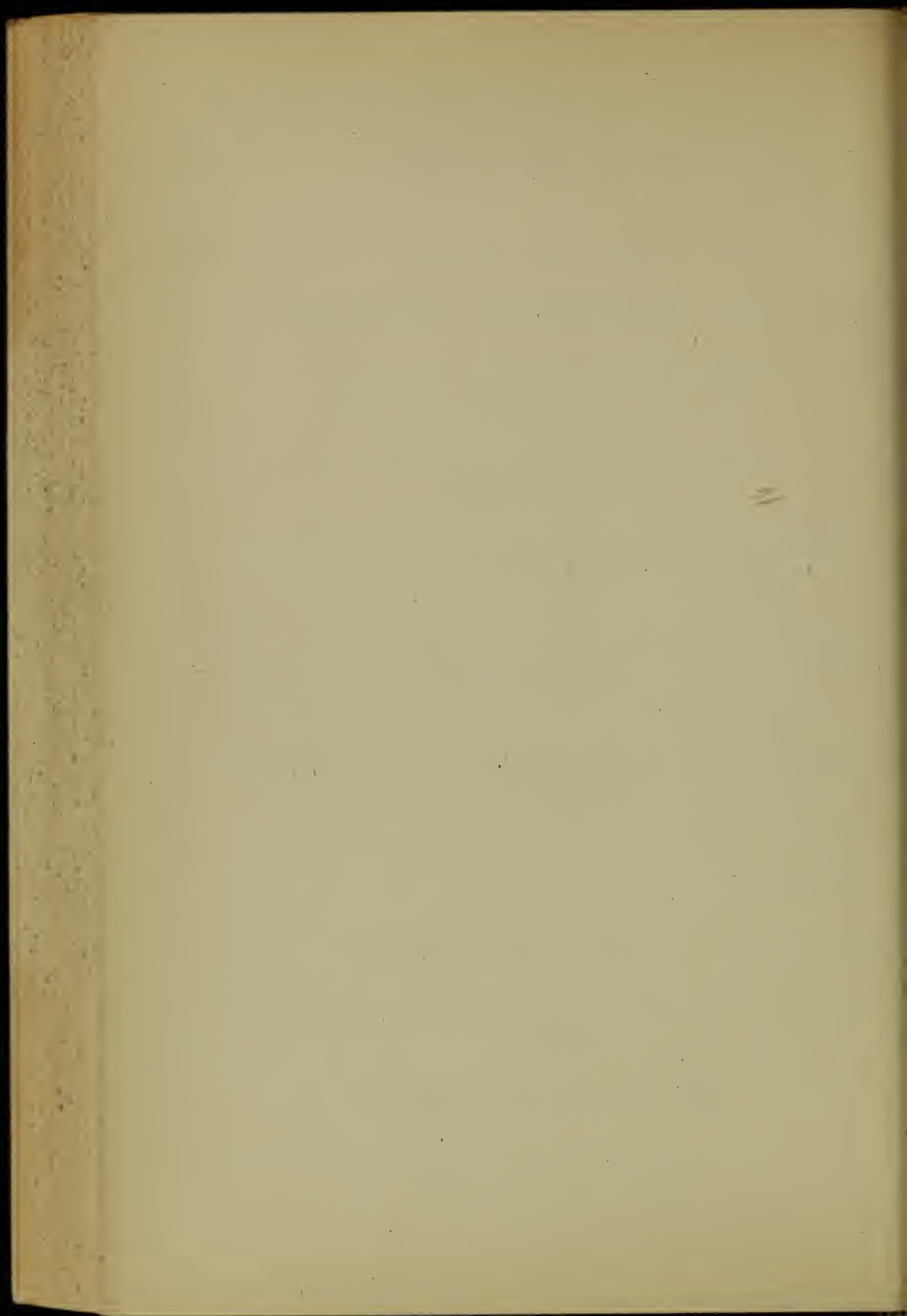
WAGNER.

"RIDE OF THE VALKYRIES."

SOLOIST:

MR. HIRAM G. TUCKER.

The Pianoforte used is a Chickering.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

SATURDAY, NOVEMBER 1ST, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Prometheus."
(First time in Boston.)

SGAMBATI.

CONCERTO for PIANOFORTE and ORCHESTRA,
in G minor, op. 15.
Moderato maestoso.—Romanza.—Allegro animato
(First time in these concerts.)

MOSZKOWSKI.

SUITE in F.

- I. ALLEGRO MOLTO E BRIOSO.—
- II. ALLEGRO GIOJOSO.—
- III. TEMA CON VARIAZIONI.—
- IV. INTERMEZZO.—
- V. PERPETUUM MOBILE.

WAGNER.

"RIDE OF THE VALKYRIES."

SOLOIST:

MR. HIRAM G. TUCKER.

The Pianoforte used is a Chickering.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

SATURDAY, NOVEMBER 8TH, AT 8, P. M.

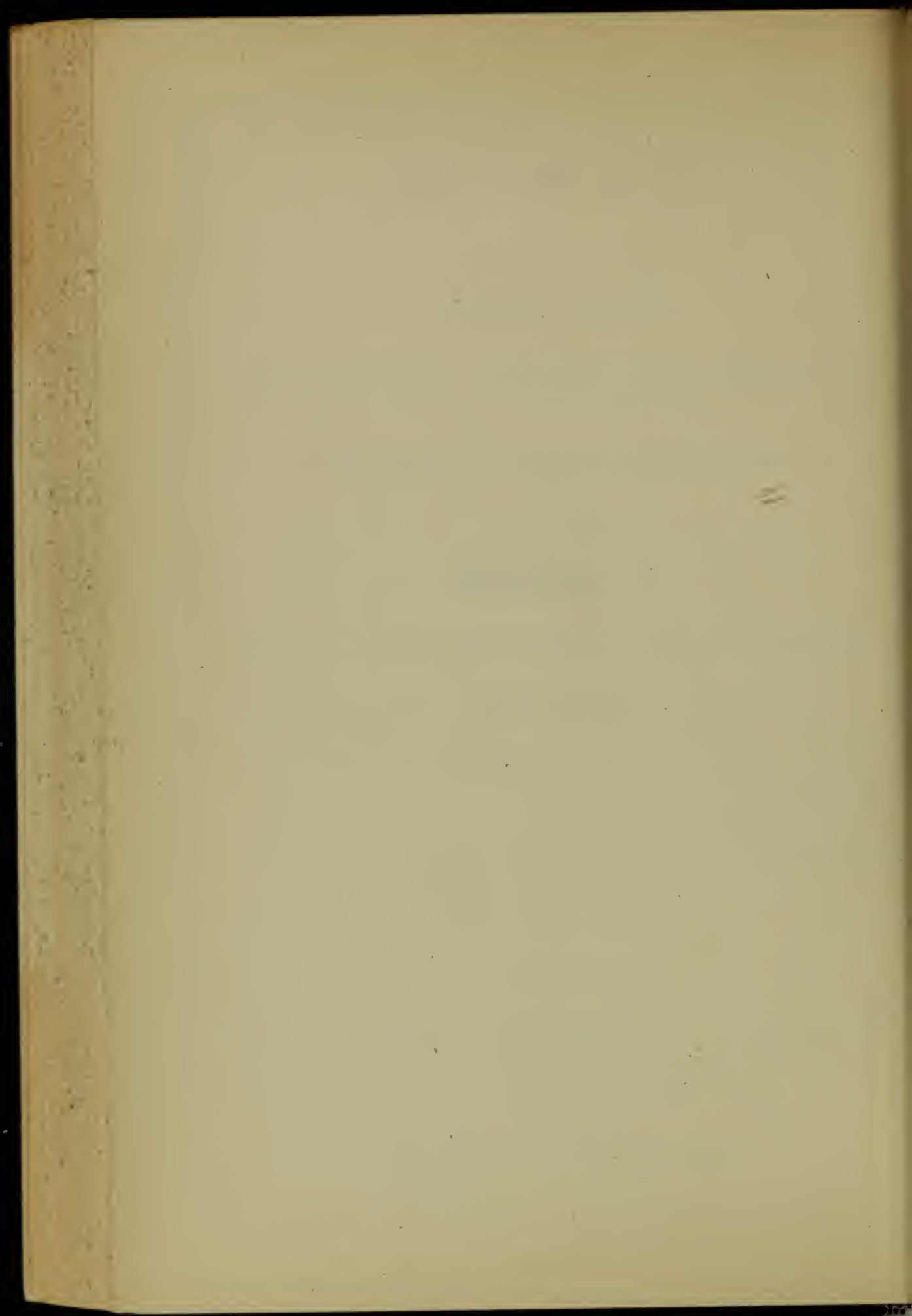
PROGRAMME.

GADE.	OVERTURE. "Ossian."
GOUNOD.	ARIA. "Sappho."
DVOŘÁK.	SCHERZO CAPRICCIOSO.
	SONGS with PIANO.

MENDELSSOHN.	SYMPHONY in A minor, (Scotch.)
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SOLOIST:

MR. WALTER C. WYMAN.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

SATURDAY, NOVEMBER 8TH, AT 8, P. M.

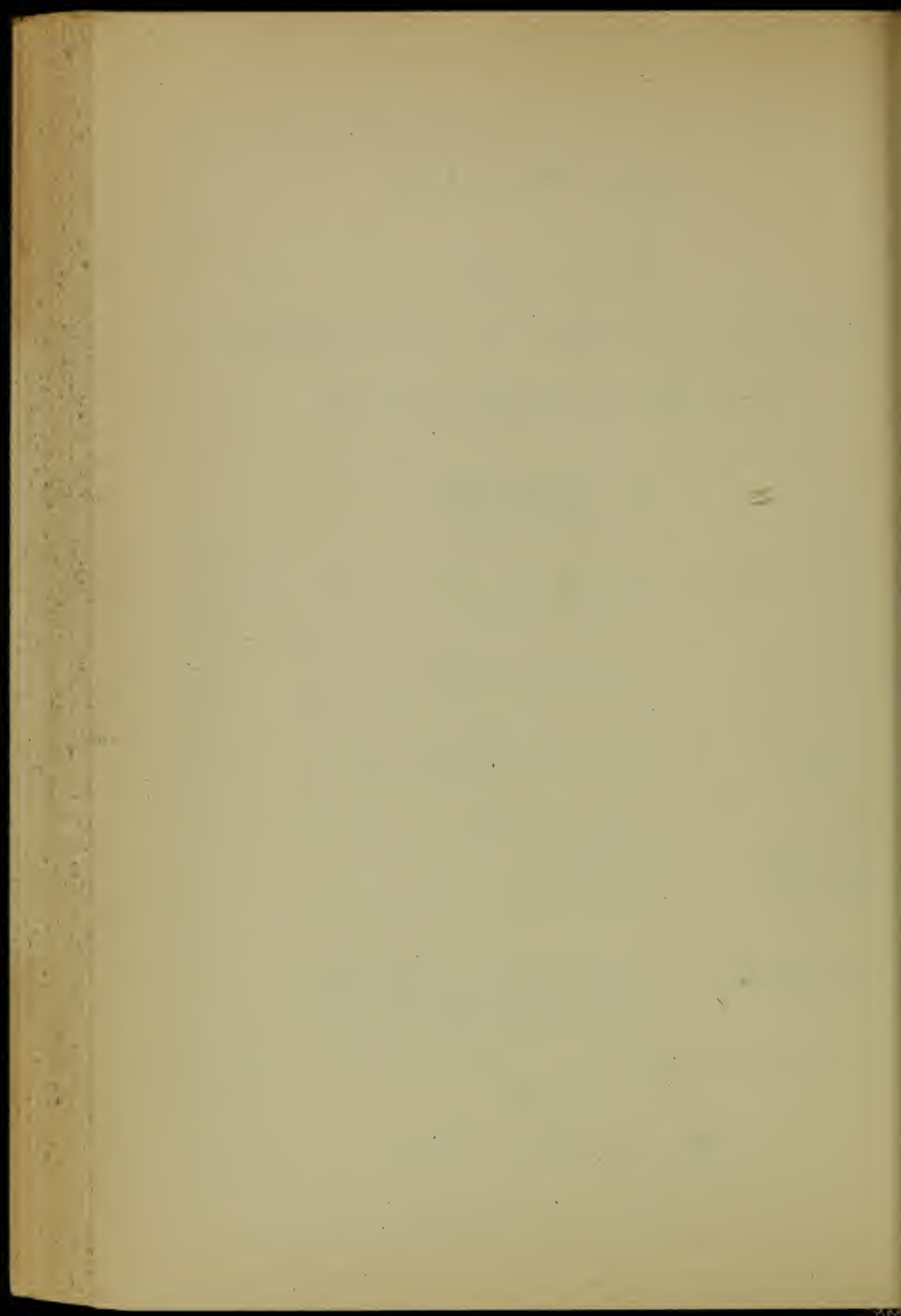
PROGRAMME.

GADE.	OVERTURE. "Ossian."
GOUNOD.	ARIA, from "Sappho."
DVOŘÁK.	SCHERZO CAPRICCIOSO, op. 66.
	SONGS with PIANO.
DELIBES.	"REGRETS."
MASSENET.	"BONNE NUIT."
FERRARI.	"A UNE FIANCEE."
MENDELSSOHN.	SYMPHONY No. 3, in A minor, (Scotch.) Andante con moto; Allegro un poco agitato.— Vivace non troppo.—Adagio.— Allegro vivacissimo; Allegro maestoso assai.

SOLOIST:

MRS. WALTER C. WYMAN.

The Pianoforte used is a Chickering.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

SATURDAY, NOVEMBER 22D, AT 8, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 1, in C major.

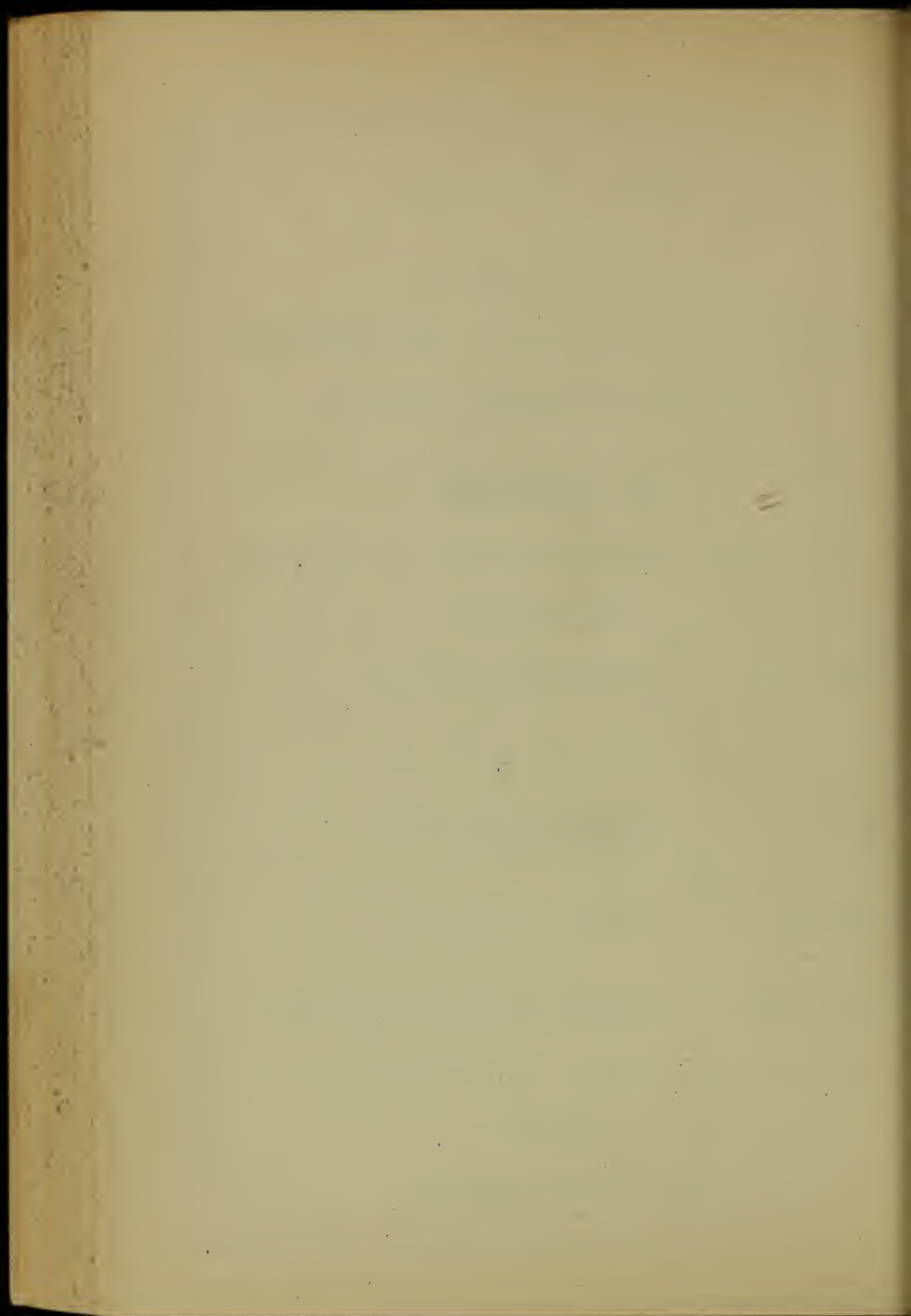
HAYDN. CONCERTO for VIOLONCELLO.
(First time in Boston.)

SMETANA. SYMPHONIC POEM, "Vltava."

BEETHOVEN. TURKISH MARCH, from "Ruins of Athens."

SOLOIST:

MR. ANTON HEKKING.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

SATURDAY, NOVEMBER 22D, AT 8, P. M.

PROGRAMME.

BEETHOVEN.

SYMPHONY No. 1, in C major.

Adagio molto; Allegro con brio.—

Andante cantabile con moto.—Minuet.—

Adagio; Allegro molto e vivace.

HAYDN.

CONCERTO for VIOLONCELLO.

Allegro.—Adagio.—Rondo.

(First time in Boston.)

SMETANA.

SYMPHONIC POEM, "Vltava."

(First time in Boston.)

WEBER.

OVERTURE, "Oberon."

SOLOIST:

MR. ANTON HEKKING.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

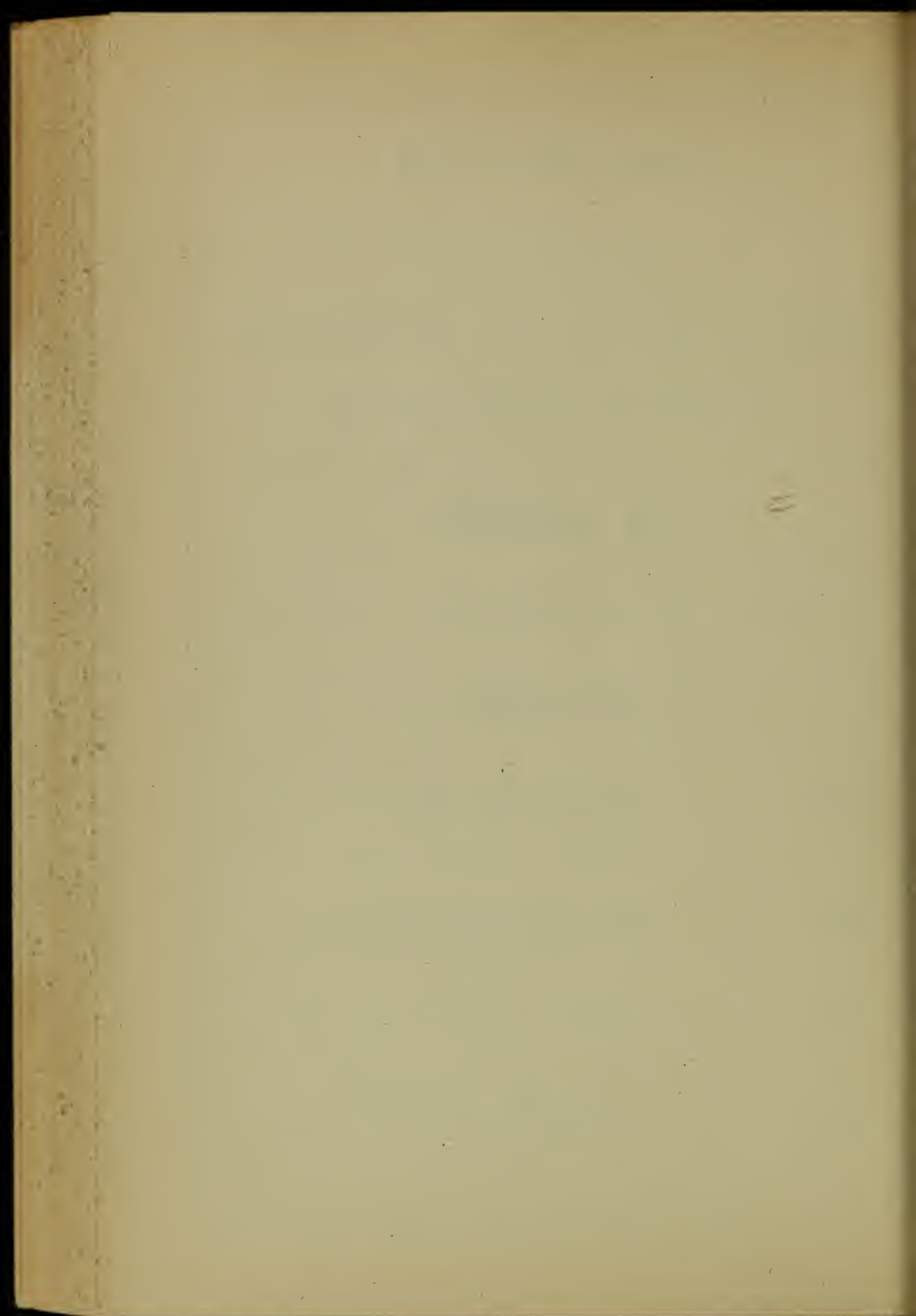
SATURDAY, NOVEMBER 29TH, AT 8, P. M.

PROGRAMME.

WEBER. OVERTURE, "Euryanthe."

LISZT. HUNGARIAN RHAPSODY, No. 2,

BERLIOZ. "SYMPHONIE FANTASTIQUE."



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

SATURDAY, NOVEMBER 29TH, AT 8, P. M.

PROGRAMME.

WEBER. OVERTURE, "Euryanthe."

BERLIOZ. "SYMPHONIE FANTASTIQUE," op. 14, A.

- I. REVERIE: PASSION. (Largo; Allegro.)
 - II. A BALL. (Allegro non troppo.)
 - III. IN THE FIELDS. (Adagio.)
 - IV. MARCH TO THE GALLOWS. (Allegro non troppo.)
 - V. THE WITCHES' REVEL. (Larghetto; Allegro assai.)
-

LISZT. HUNGARIAN RHAPSODY, No. 1, in F,

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

SATURDAY, DECEMBER 6TH, AT 8, P. M.

PROGRAMME.

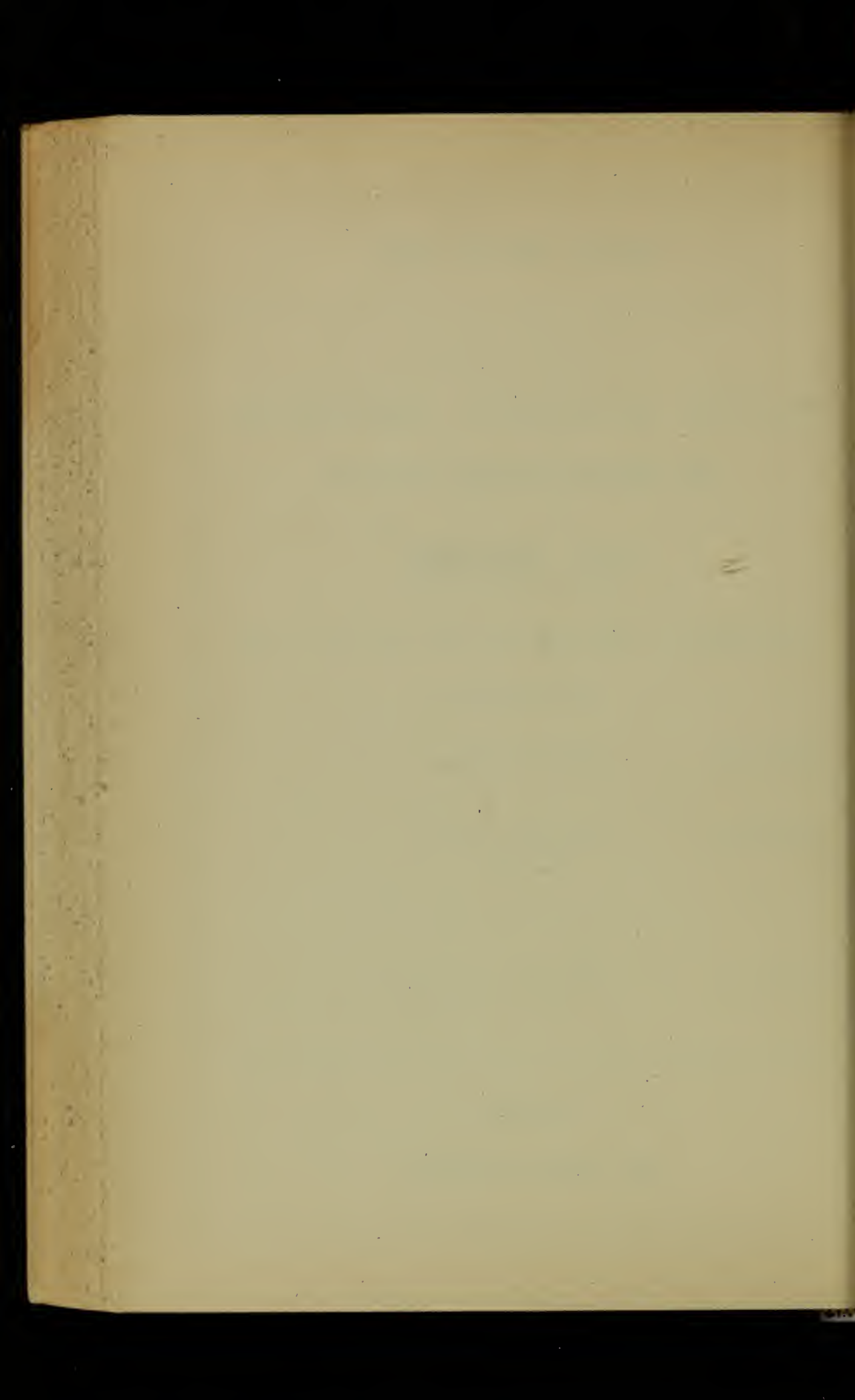
BEETHOVEN. OVERTURE, "Coriolan."

GOLDMARK. CONCERTO for VIOLIN.
(First time.)

SCHUMANN. SYMPHONY in C major, No. 2.

SOLOIST:

MR. FRANZ KNEISEL.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

SATURDAY, DECEMBER 6TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN.

OVERTURE, "Coriolan."

GOLDMARK.

CONCERTO for VIOLIN, in A minor, op. 28.
Allegro moderato.—Air (Andante).—Moderato; Allegretto.
(First time.)

GRIEG.

TWO MELODIES FOR STRING ORCHESTRA.
(First time.)

SCHUMANN.

SYMPHONY in C major, No. 2. op. 61.
Sostenuto assai; Allegro ma non troppo.—
Scherzo; Allegro vivace.—Adagio.—Allegro molto vivace.

SOLOIST:

MR. FRANZ KNEISEL.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IX. CONCERT.

SATURDAY, DECEMBER 20TH, AT 8, P. M.

PROGRAMME.

BRAHMS.

ACADEMIC OVERTURE.

ARIA.

RICH'D HEUBERGER.

VARIATIONS on a THEME by SCHUBERT.
(First time in Boston.)

SONGS WITH PIANO.

MOZART.

SYMPHONY in C major, (Jupiter).

SOLOIST:

MISS EMMA THURSBY.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IX. CONCERT.

SATURDAY, DECEMBER 20TH, AT 8, P. M.

PROGRAMME.

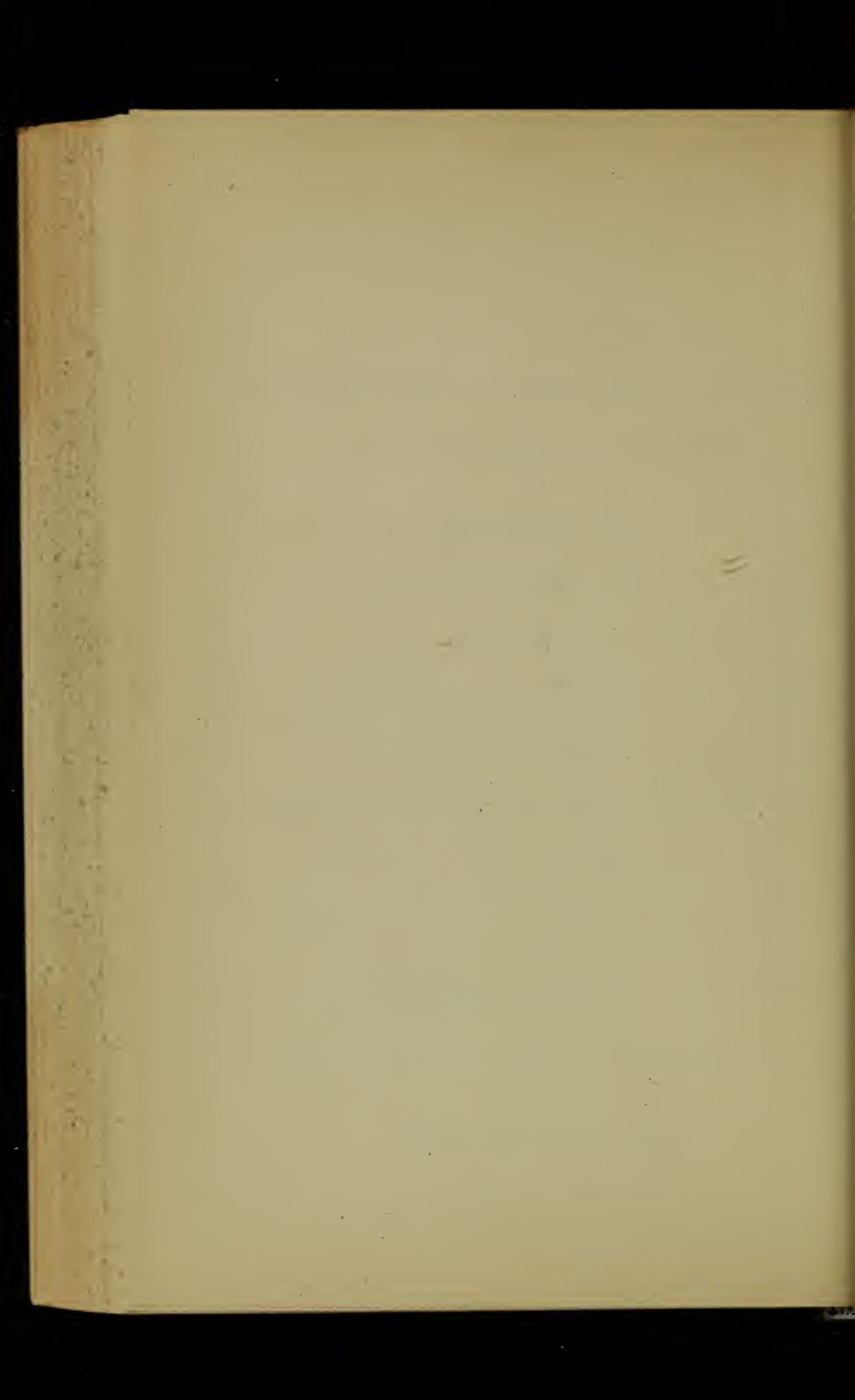
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|-------------------|---|
| BRAHMS. | OVERTURE, "Academic Festival," op. 80. |
| MOZART. | RECIT. AND RONDO, "Mia Speranza Adorata."
(K 416). |
| RICH'D HEUBERGER. | VARIATIONS on a THEME by SCHUBERT. op. 11.
(First time in Boston.) |
| | SONG WITH PIANO. |
| CHOPIN. | MAZURKA. |
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- | | |
|---------|---|
| MOZART. | SYMPHONY in C major, (Jupiter).
Allegro vivace,—Andante cantabile.—
Minuetto and Trio. Allegretto.—Allegro molto. |
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SOLOIST:

MISS EMMA THURSBY.

The Pianoforte used is a Chickering.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 27TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 8.

SCHUBERT, UNFINISHED SYMPHONY.

MENDELSSOHN. OVERTURE, SCHERZO, NOTTURNO, AND
WEDDING MARCH from the "Midsummer-
Night's Dream."

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 27TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN.

SYMPHONY No. 8, in F.

Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di minuetto.—Allegro vivace.

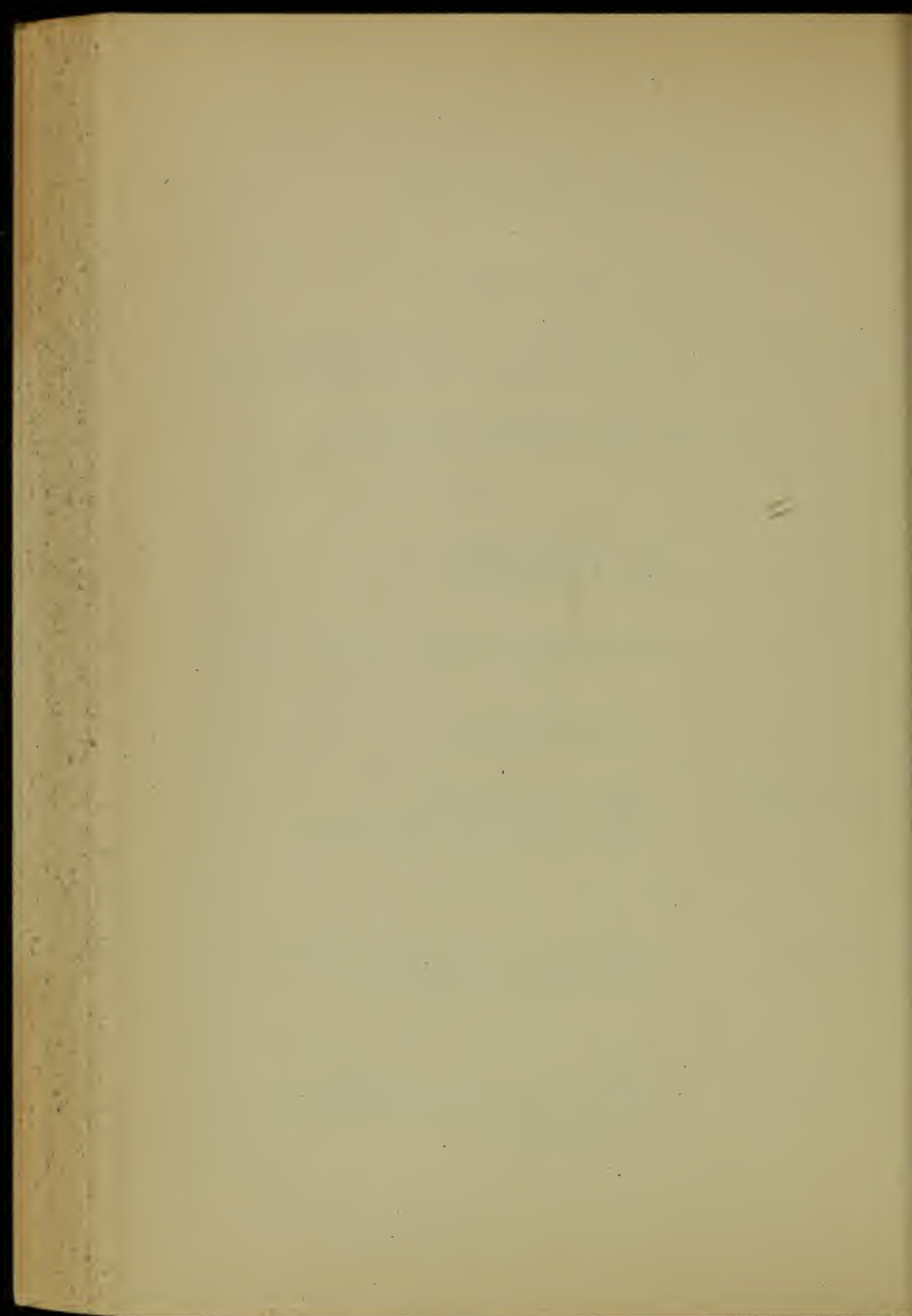
SCHUBERT,

SYMPHONY No. 8, in B minor, (Unfinished).

Allegro moderato.—Andante con moto.

MENDELSSOHN.

OVERTURE, SCHERZO, NOTTURNO, AND
WEDDING MARCH from the "Midsummer-
Night's Dream."



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XI. CONCERT.

SATURDAY, JANUARY 3D, AT 8, P. M.

PROGRAMME.

LISZT. SYMPHONIC POEM. "Tasso."

BURMEISTER. CONCERTO for PIANO and ORCHESTRA, in D major.
(First time in Boston.)

RAFF. SYMPHONY. "Im Walde."

SOLOIST:

MR RICHARD BURMEISTER.

The Piano used is a Knabe.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XI. CONCERT.

SATURDAY, JANUARY 3D, AT 8, P. M.

PROGRAMME.

LISZT.

SYMPHONIC POEM. "Tasso."

Lento.—Allegro strepitoso; Lento.—

Adagio mesto.—Meno adagio.—

Allegretto mosso con grazia (quasi minuetto).—

Allegro con molto brio.

BURMEISTER.

CONCERTO for PIANO and ORCHESTRA, in D minor.

Andante.—Allegro maestoso.—Lento.—

Intermezzo scherzando attacca.—Alla marcia e Finale.

(First time in Boston.)

RAFF.

SYMPHONY No. 3. "Im Walde."

IN THE DAY TIME. (Allegro).—IN THE TWILIGHT. (Largo).—DANCE OF THE DRYADS. (Allegro assai).—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. RICHARD BURMEISTER.

The Piano used is a Knabe.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XII. CONCERT.

SATURDAY, JANUARY 10TH, AT 8, P. M.

PROGRAMME.

MENDELSSOHN. SYMPHONY in A. (Italian).

WIENIAWSKI. CONCERTO for VIOLIN in D minor.

MACKENZIE. BALLADE for ORCHESTRA. "La Belle Dame
sans Merci."

BERLIOZ. OVERTURE. "Benvenuto Cellini."

SOLOIST:

MR. T. ADAMOWSKI.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XII. CONCERT.

SATURDAY, JANUARY 10TH, AT 8, P. M.

PROGRAMME.

MENDELSSOHN.

SYMPHONY in A. (Italian).
Allegro vivace.—Andante con moto.—
Con moto moderato.—Saltarello.

WIENIAWSKI.

CONCERTO for VIOLIN in D minor, op. 22.
Allegro moderato.—Romance. —Allegro alla Zingara.

MACKENZIE.

BALLADE for ORCHESTRA. "La Belle Dame
sans Merci."

BERLIOZ.

OVERTURE. "Benvenuto Cellini," op. 23.

SOLOIST:

MR. T. ADAMOWSKI.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIII. CONCERT.

SATURDAY, JANUARY 24TH, AT 8, P. M.

PROGRAMME.

A. FOOTE.

OVERTURE. "Francesca da Rimini."
(First time.)

TSCHAIKOWSKI.

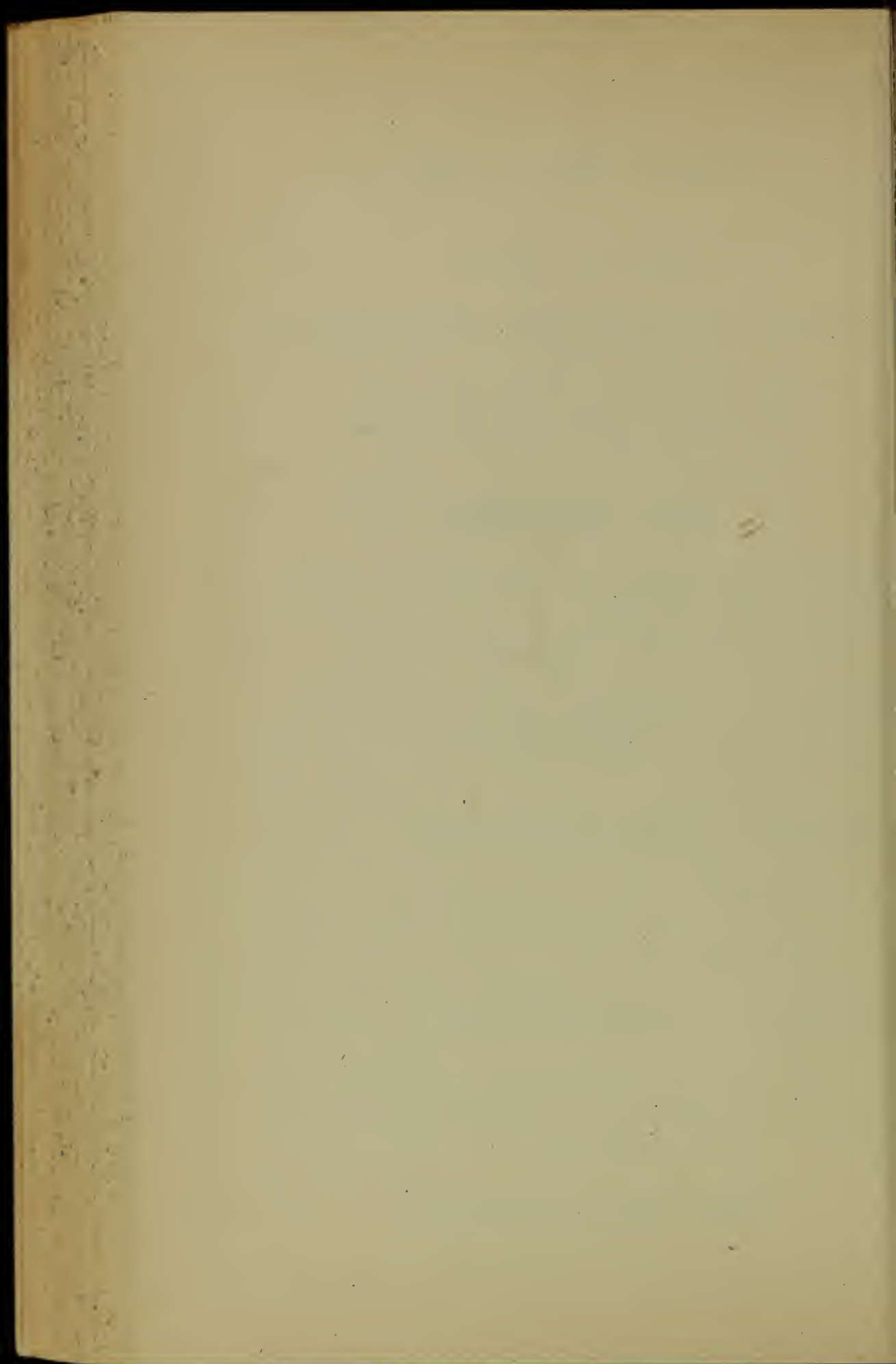
CONCERTO for PIANOFORTE.

VOLKMANN.

SYMPHONY in D minor.

SOLOIST:

MME. HELEN HOPEKIRK.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIII. CONCERT.

SATURDAY, JANUARY 24TH, AT 8, P. M.

PROGRAMME.

A. FOOTE.

SYMPHONIC PROLOGUE. 'Francesca da Rimini.'
op. 24. (First time.)

TSCHAIKOWSKY.

CONCERTO for PIANO, in B flat minor, No. 1,
op. 23.
Allegro non troppo e molto moderato.—
Allegro con spirito,—
Andantino semplice.—
Allegro con fuoco.

VOLKMANN.

SYMPHONY No. 1, in D minor.
Allegro.—Andante.—Scherzo.—Finale.

SOLOIST:

MME. HELEN HOPEKIRK.

The Piano used is a Knabe.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIV. CONCERT.

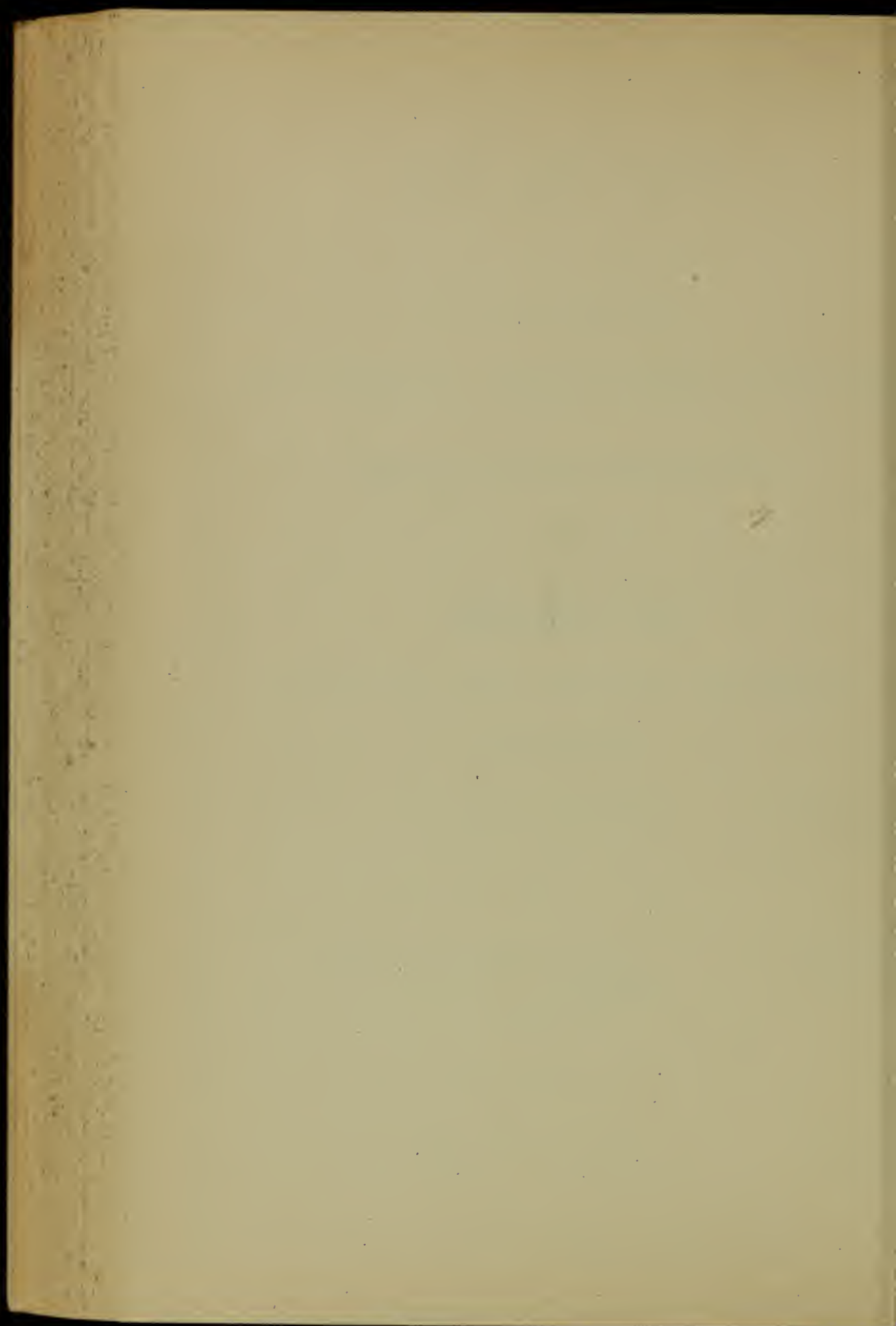
SATURDAY, JANUARY 31ST, AT 8, P. M.

PROGRAMME.

SCHUMANN. SYMPHONY in B flat, No. 1.

HANDEL. CONCERTO GROSSO, in D, for STRING
ORCHESTRA.
(First time.)

BRAHMS. SYMPHONY in C minor, No. 1.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIV. CONCERT.

SATURDAY, JANUARY 31ST, AT 8, P. M.

PROGRAMME.

SCHUMANN.

SYMPHONY No. 1, in B flat.

Andante un poco maestoso. Allegro molto vivace.—
Larghetto.—Scherzo.—Allegro animato e grazioso.

HANDEL.

CONCERTO GROSSO, No. 5, in D, for STRING
ORCHESTRA.

Introduction.—Allegro.—Presto.—
Largo. Allegro.—Minuet.
(First time in Boston.)

BRAHMS.

SYMPHONY No. 1, in C minor, op. 68.

Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco allegretto e grazioso.—
Adagio piu andante; Allegro non troppo, ma con brio.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 7TH, AT 8, P. M.

PROGRAMME.

SAINT-SAËNS. SYMPHONIC POEM, "La Jeunesse d'Hercule."

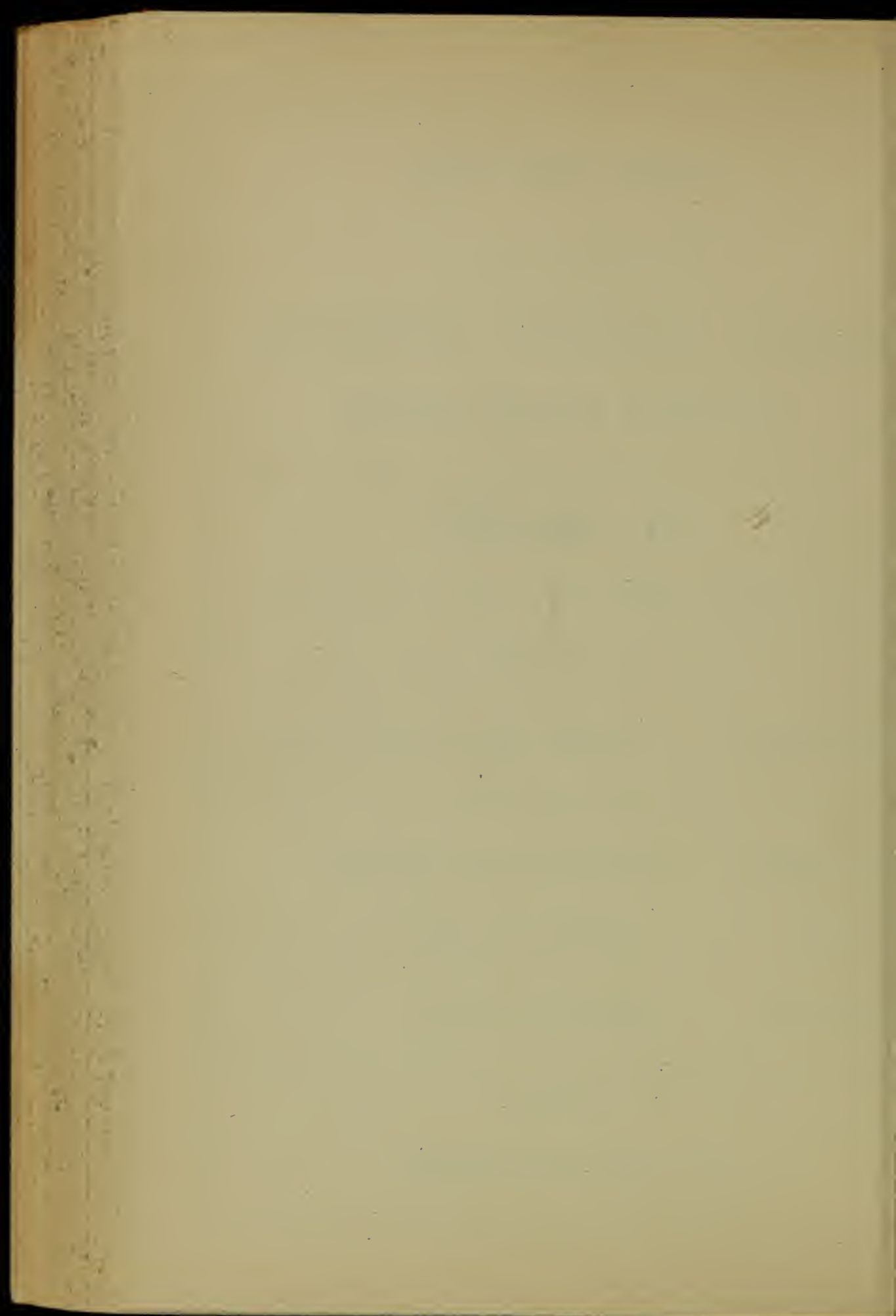
SCHARWENKA. CONCERTO for PIANO, in B flat minor.

WAGNER. WALDWEBEN, from "Siegfried"

CHADWICK. SYMPHONY No. 2, in B flat.

SOLOIST:

Mr. XAVER SCHARWENKA.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 7TH, AT 8, P. M.

PROGRAMME.

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|--------------|--|
| SAINT-SAËNS. | SYMPHONIC POEM, "The Youth of Hercules." |
| SCHARWENKA. | CONCERTO for PIANO, No. 1, in B flat minor,
op. 32
Allegro patetico; Adagio; Allegro animato.—
Scherzo (Allegro assai).—
Allegro non tanto, quasi adagio; allegro molto e passionato |
| WAGNER. | WALDWEBEN, from "Siegfried" |
| CHADWICK. | SYMPHONY No. 2, in B flat, op. 21.
Andante non troppo; Allegro con brio.—
Allegretto scherzando.—Largo e maestoso.—Finale. |
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SOLOIST:

Mr. XAVER SCHARWENKA.

The Pianoforte used is a Behr Bros.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVI. CONCERT.

SATURDAY, FEBRUARY 14TH, AT 8, P. M.

PROGRAMME.

WEBER.

OVERTURE, "Freischuetz."

MOZART.

a) PAGE'S CANZONETTA, } From the
b) PAGE'S ARIA, from the } "Marriage of Figaro."

BENJ. GODARD.

a) NIKIA'S DREAM, } From
b) IN THE HAMMOCK, } Symphonie Orientale.
(First time.)

SONGS WITH PIANO.

a) BIZET.

PASTORALE.

b) SCHUMANN.

PROVENCALISCHES LIED.

c) BRAHMS.

VERGEBLICHES STAENDCHEN.

BEETHOVEN.

SYMPHONY in A, No. 7.

Poco sostenuto; Vivace.—Allegretto.—

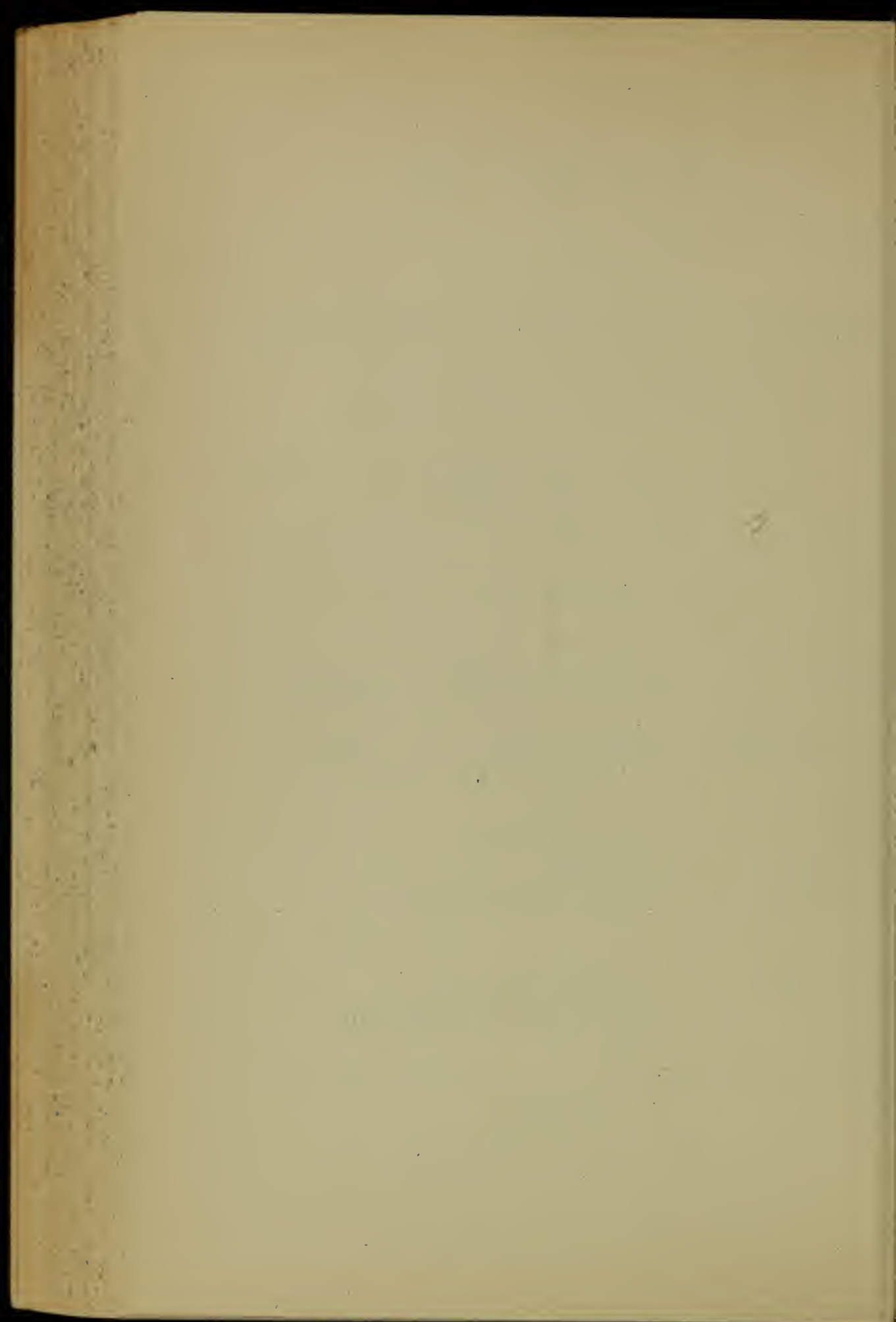
Presto; Assai meno presto; Tempo primo.—

Allegro con brio.

SOLOIST:

MRS. ARTHUR NIKISCH.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVI. CONCERT.

SATURDAY, FEBRUARY 14TH, AT 8, P. M.

PROGRAMME.

WEBER.

OVERTURE, "Der Freischuetz."

MOZART.

a) ROMANZA, "Voi che sapete." } From "Marriage
b) ARIA, "Non so piu cosa son." } of Figaro."

BENJ. GODARD.

a) NIKIA'S DREAM, } From "Symphonie
b) IN THE HAMMOCK. } Orientale," op. 84.
(First time in Boston.).

SONGS WITH PIANO.

a) BIZET.

PASTORALE.

b) SCHUMANN.

PROVENCALISCHES LIED.

c) BRAHMS.

VERGEBLICHES STAENDCHEN.

BEETHOVEN.

SYMPHONY in A, No. 7.
Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—
Allegro con brio.

SOLOIST:

MRS. ARTHUR NIKISCH.

The Piano used is a Steinway.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 21ST, AT 8, P. M.

PROGRAMME.

TSCHAIKOWSKY. OVERTURE-FANTASIE. "Romeo and Juliet."

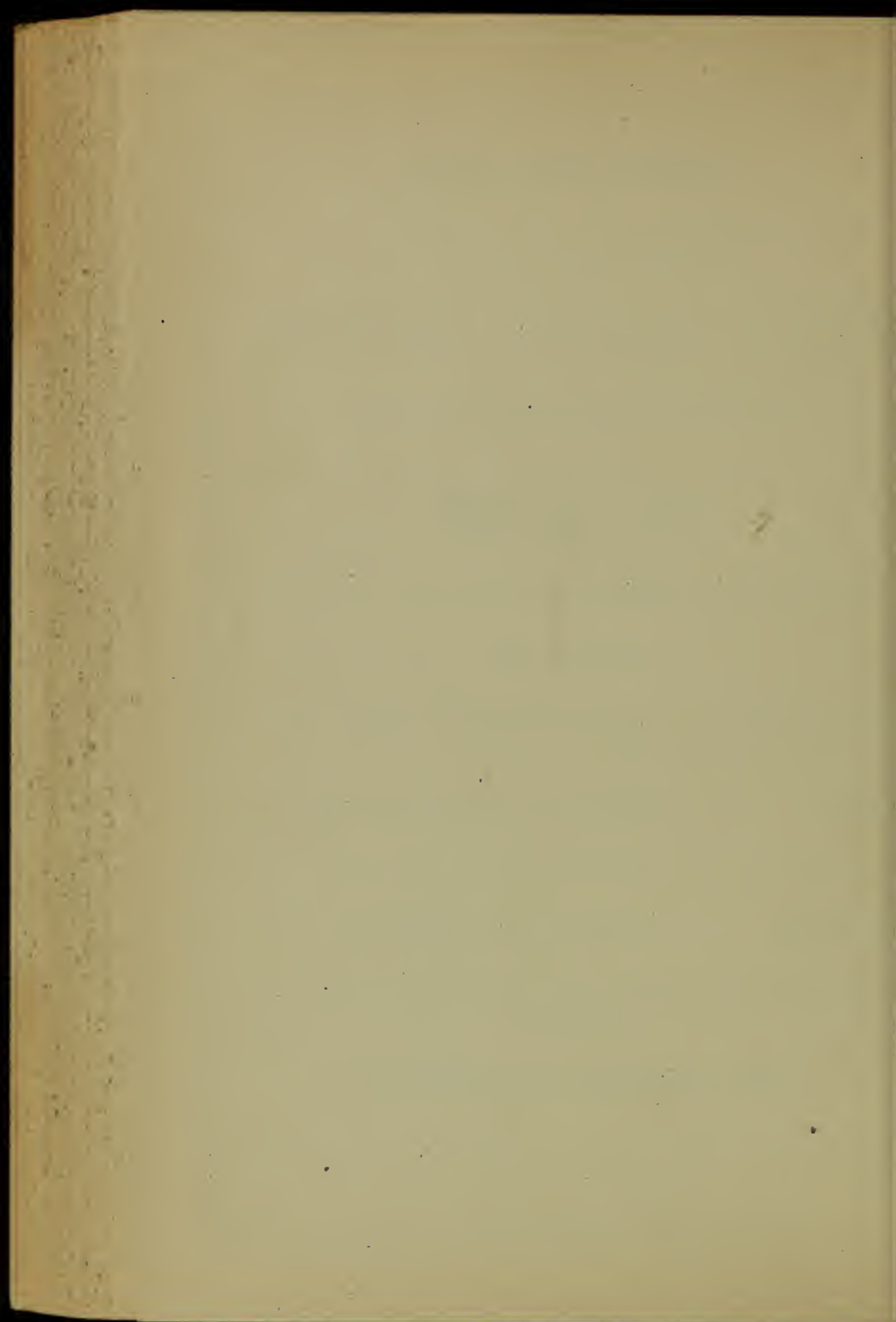
CHOPIN. CONCERTO for PIANOFORTE, in F minor.

GOLDMARK. SYMPHONY. (Rustic Wedding).

SOLOIST:

MR. VLADIMIR DE PACHMANN.

The Piano used is a Chickering,



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 21ST, AT 8, P. M.

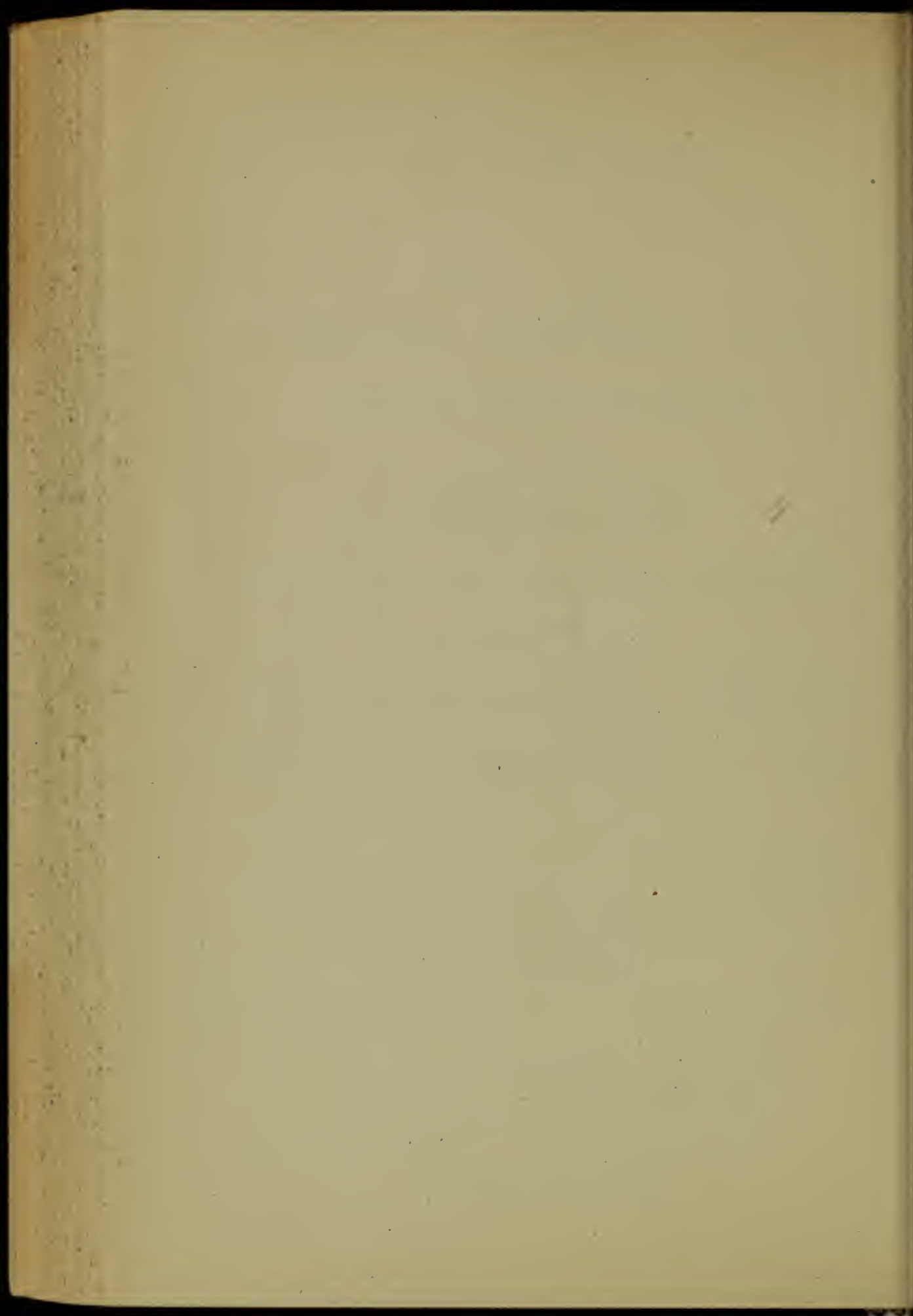
PROGRAMME.

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| TSCHAIKOWSKY. | OVERTURE-FANTASIE. "Romeo and Juliet." |
| CHOPIN. | CONCERTO for PIANO, No. 2, in F minor, op. 21.
Allegro.—Adagio.—Rondo. |
| GOLDMARK. | SYMPHONY. (Rustic Wedding). op. 26.
WEDDING MARCH, with variations.—Moderato molto.
BRIDAL SONG.—Allegretto.
SERENADE.—Allegretto moderato scherzando.
IN THE GARDEN.—Andante.
DANCE.—Finale. Allegro molto. |
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SOLOIST:

MR. VLADIMIR DE PACHMANN.

The Piano used is a Chickering,



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVIII. CONCERT.

SATURDAY, MARCH 7TH, AT 8, P. M.

PROGRAMME.

WAGNER.

PRELUDE, "Lohengrin."

AUGUST KLUGHARDT. SYMPHONY No. 3, in D major.
(First time.)

REINECKE.

TWO MOVEMENTS FROM CONCERTO for
VIOLONCELLO.
(First time.)

BEETHOVEN.

OVERTURE, "Egmont."

SOLOIST:

MR. LEO SCHULZ.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVIII. CONCERT.

SATURDAY, MARCH 7TH, AT 8, P. M.

PROGRAMME.

WAGNER.

PRELUDE, "Lohengrin."

AUGUST KLUGHARDT. SYMPHONY No. 3, in D major, op. 37.
Allegro.—Largo.—Moderato; Allegro.—Allegro.
(First time in the United States.)

REINECKE.

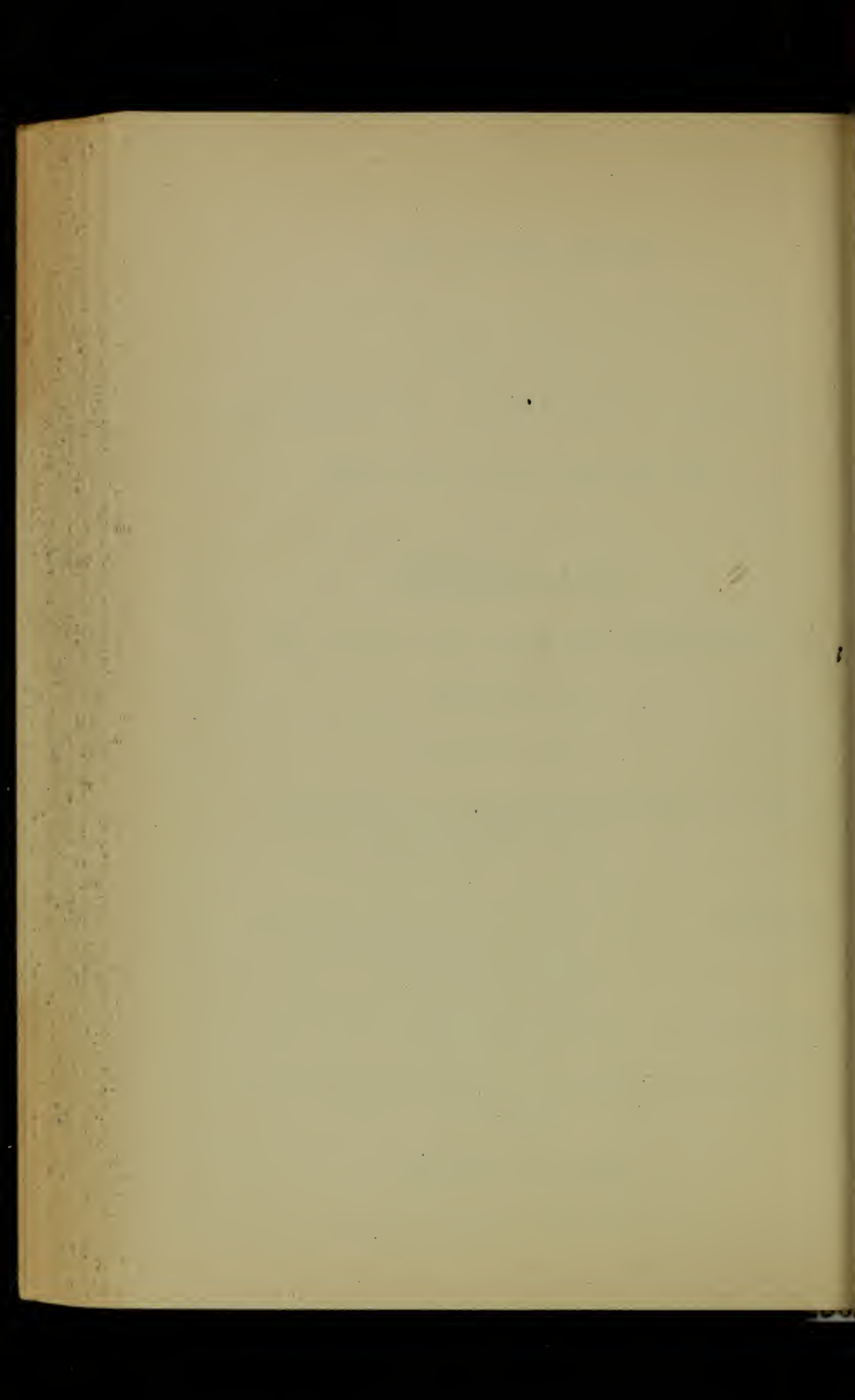
TWO MOVEMENTS FROM CONCERTO for
VIOLONCELLO, in D minor, op. 82.
Romance.—Allegro moderato.
(First time in Boston.)

BEETHOVEN.

OVERTURE, "Egmont."

SOLOIST:

MR. LEO SCHULZ.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 14TH, AT 8, P. M.

PROGRAMME.

ARNOLD KRUG. SYMPHONIC PROLOGUE to SHAKESPEARE'S
"OTHELLO."

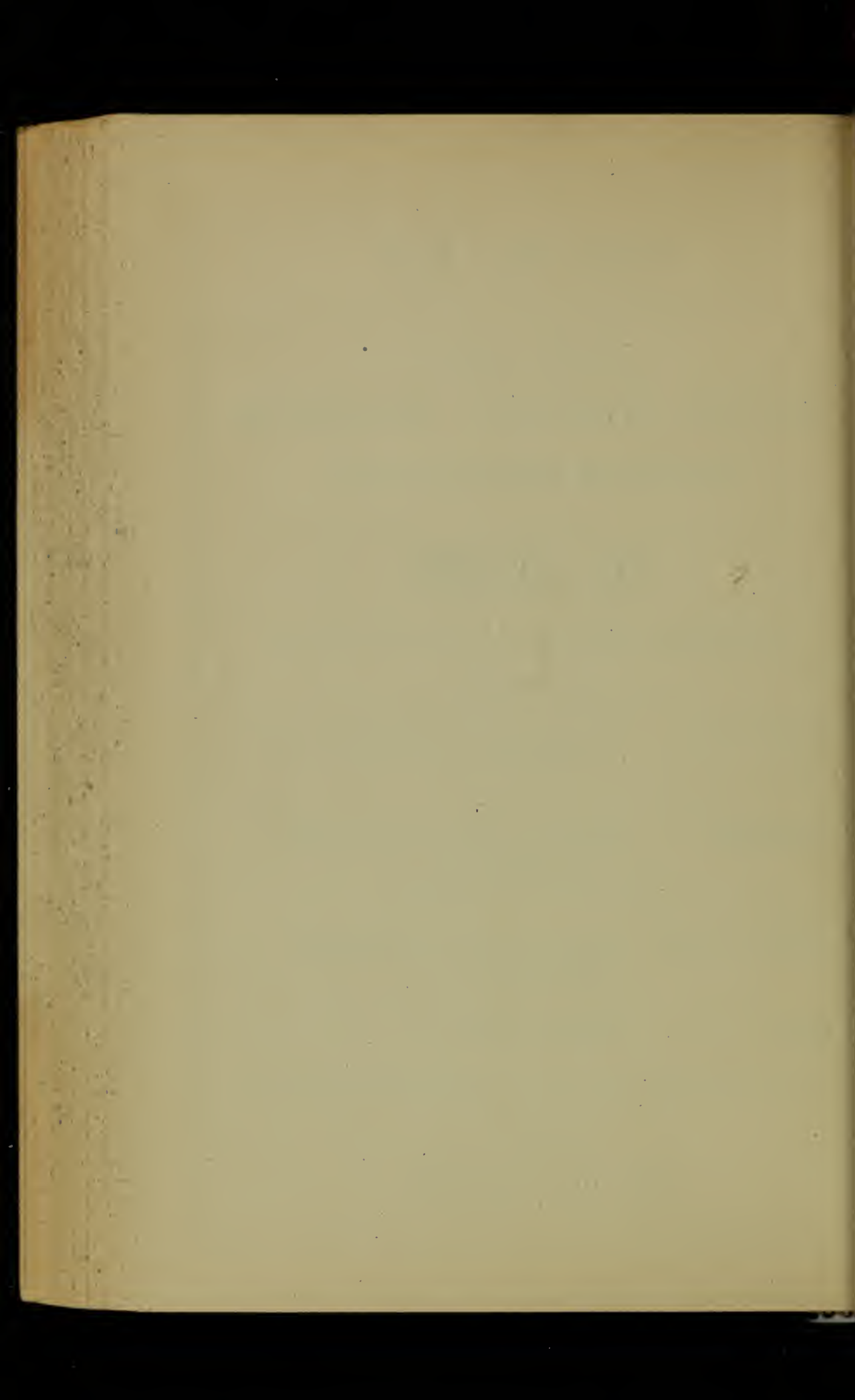
PADEREWSKI. CONCERTO FOR PIANO AND ORCHESTRA,
in A minor, op. 17.
(First time in the United States.)

ARTHUR WHITING. SUITE FOR STRINGS AND FOUR HORNS,
in G minor, op. 8.
(First performance.)

LISZT. RAKÓCZY MARCH.

SOLOIST:

MRS. JULIA RIVE-KING.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 14TH, AT 8, P. M.

PROGRAMME.

BACH-ESSER.

TOCCATA.

PADEREWSKI.

CONCERTO FOR PIANO AND ORCHESTRA,
in A minor, op. 17.
Allegro.—Romanza (Andante).—Allegro molto vivace.
(First time in the United States.)

ARTHUR WHITING.

SUITE FOR STRINGS AND FOUR HORNS,
in G minor, op. 8. (MS.)
Praeludium (Appassionato assai).—
Intermezzo (Minuet tempo).—
Aria (Allegretto grazioso).—
Scherzo (Vivace e scherzando).—
Romanze (Adagietto).—
Finale (Moderato e maestoso).
(First performance.)

LISZT.

RAKOCZY MARCH.

SOLOIST:

MRS. JULIA RIVE-KING.

The Piano used is a Chickering.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XX. CONCERT.

SATURDAY, MARCH 21ST, AT 8, P. M.

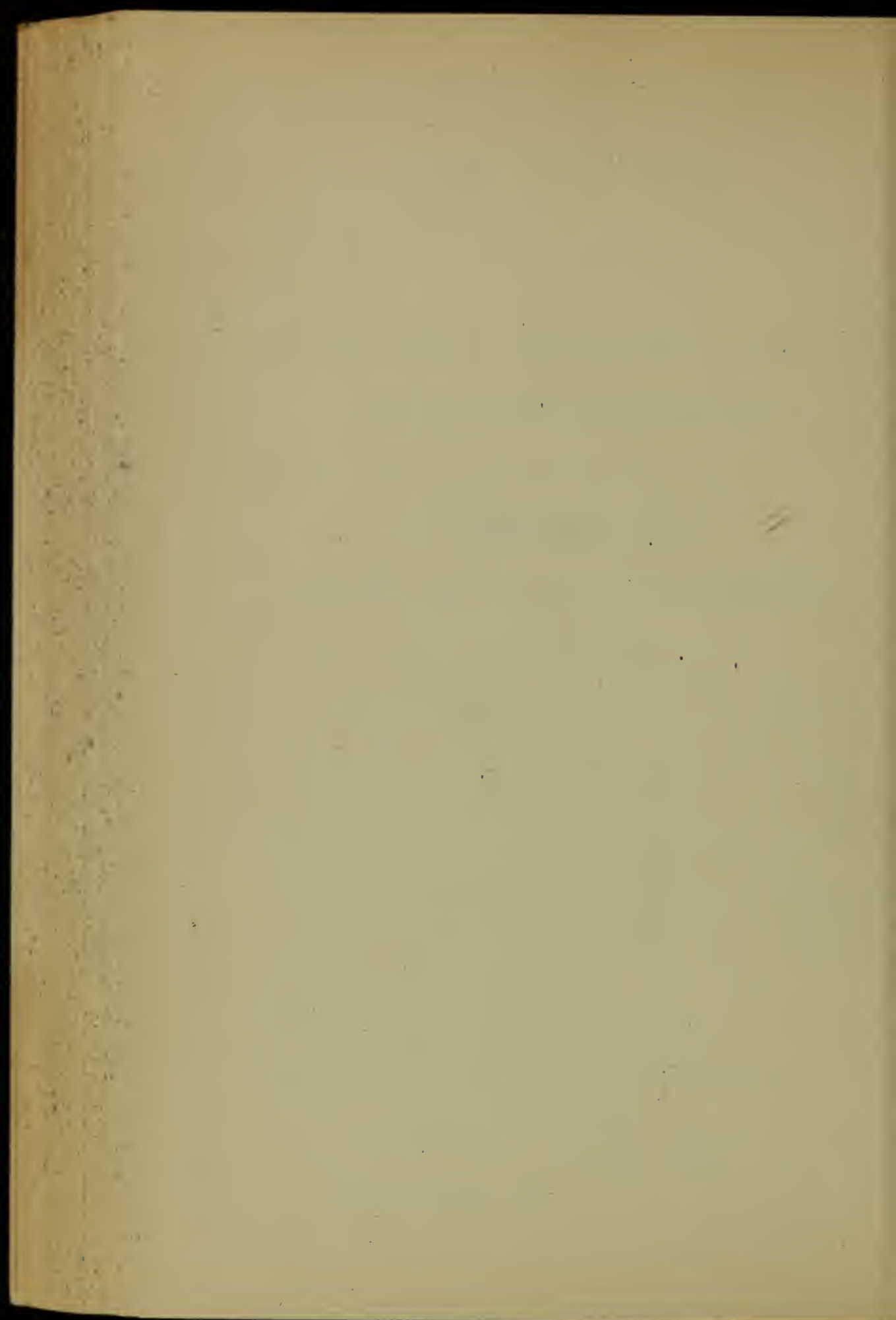
PROGRAMME.

RUBINSTEIN.	OVERTURE, "Antony and Cleopatra." (First time.)
GLUCK.	ARIA, "Orfeo."
SPOHR.	CONCERTO for VIOLIN, in E minor.
	SONGS WITH PIANO.
a) BRAHMS.	WIE BIST DU MEINE KOENIGIN.
b) SECCHI.	LOVE ME OR NOT.
c) HILLER.	IM MAIEN.
DVORÁK.	SYMPHONY in D minor.

SOLOISTS:

MISS LENA LITTLE.

MR. OTTO ROTH.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XX. CONCERT.

SATURDAY, MARCH 21ST, AT 8, P. M.

PROGRAMME.

CHERUBINI.

OVERTURE. "Anacreon."

GLUCK.

ARIA. "I have lost my Eurydice," from 'Orpheus.'

SPOHR.

CONCERTO for VIOLIN, No. 7, in E minor.
Allegro.—Adagio.—Rondo (Allegretto.)

SONGS WITH PIANO.

a) BRAHMS.

WIE BIST DU MEINE KOENIGIN.

b) SECCHI.

LOVE ME OR NOT.

c) HILLER.

IM MAIEN.

DVORŽÁK.

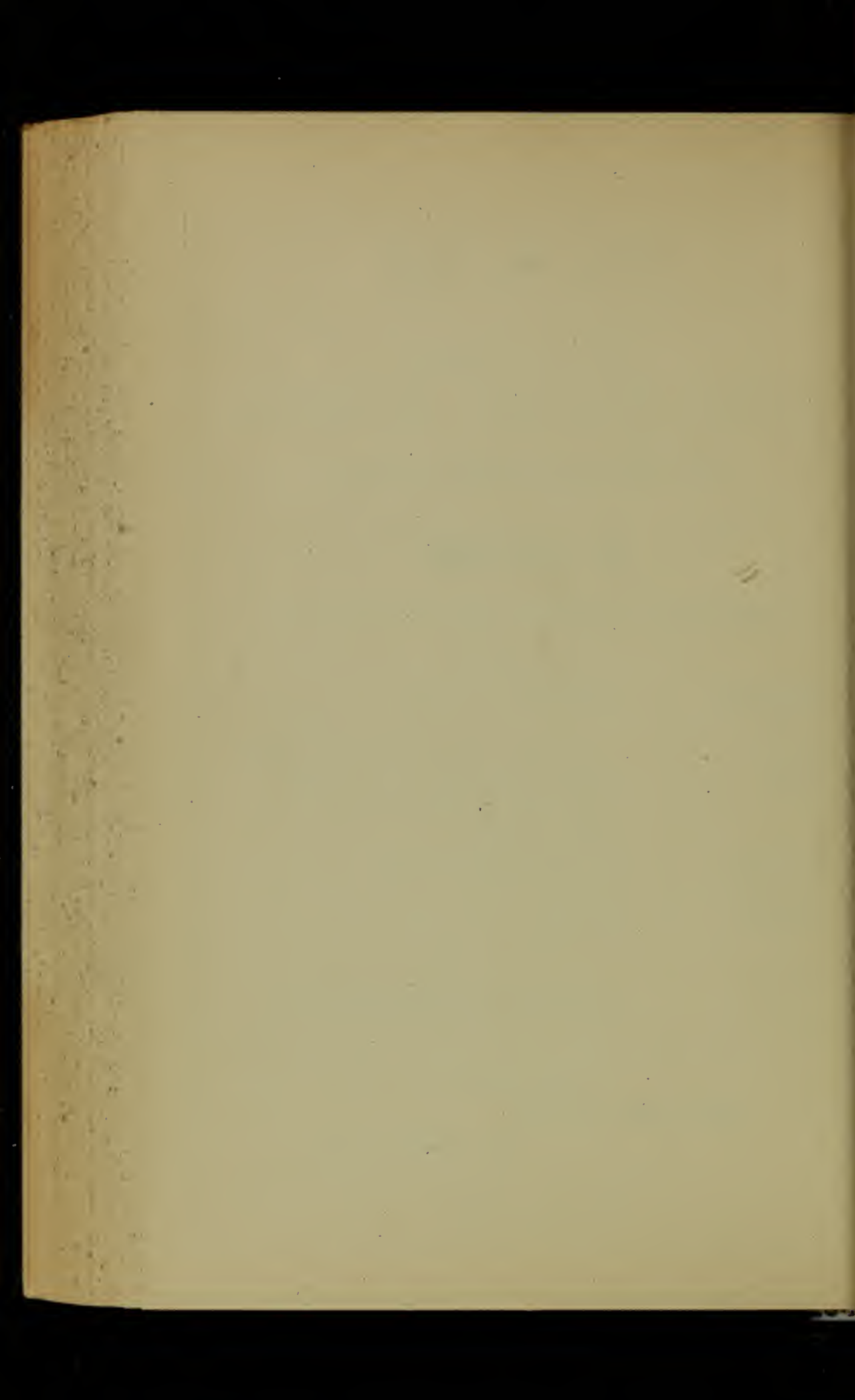
SYMPHONY No. 2, in D minor, op. 70.
Allegro maestoso.—Poco adagio.—Scherzo.—Finale.

SOLOISTS:

MISS LENA LITTLE.

MR. OTTO ROTH.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXI. CONCERT.

SATURDAY, APRIL 4TH, AT 8, P. M.

PROGRAMME.

SVENDSEN. SYMPHONY No. 2, in B flat.

LISZT. CONCERTO for PIANOFORTE, No. 2, in A major.

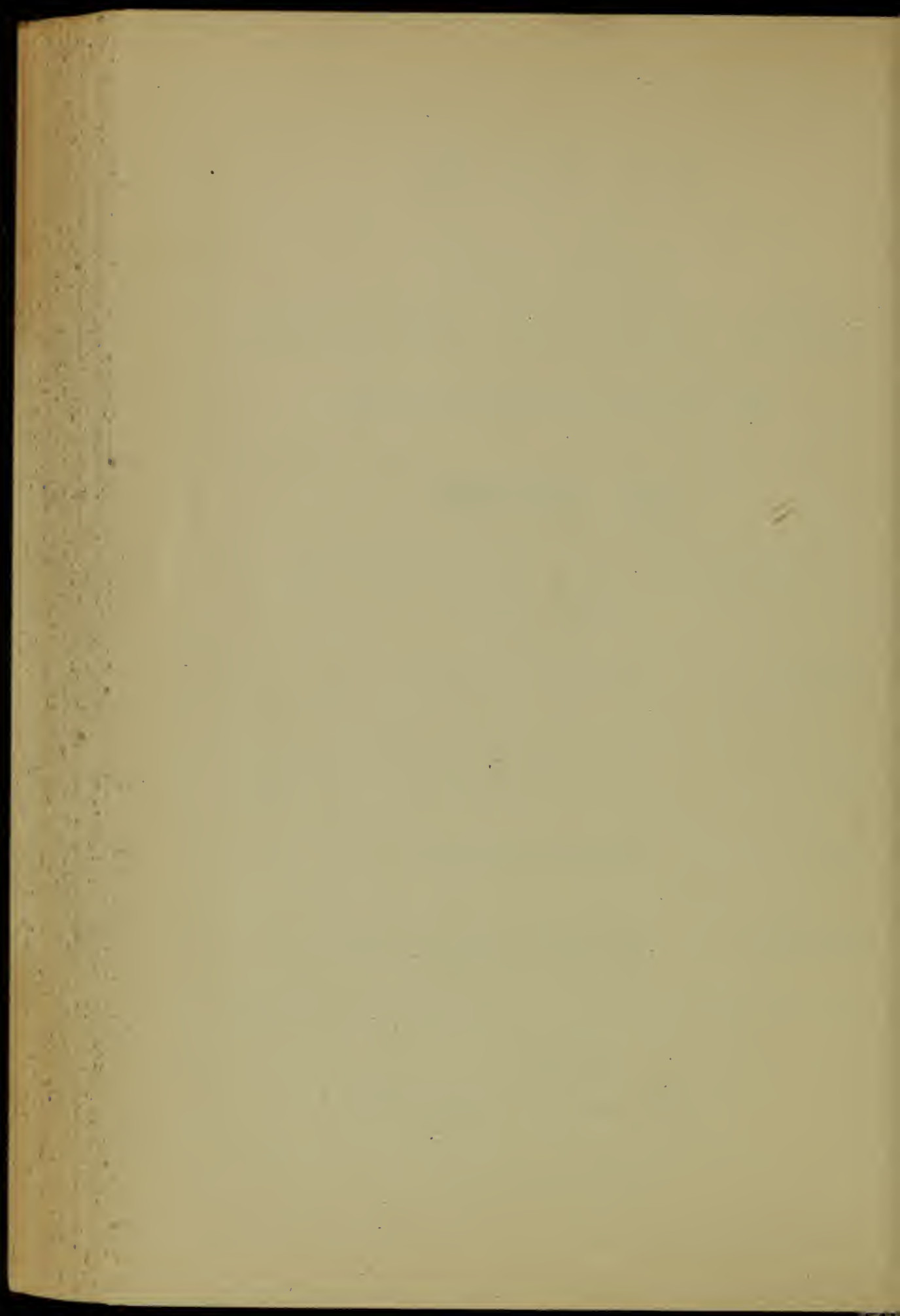
LALO. RHAPSODY for ORCHESTRA.

RUBINSTEIN. OVERTURE, "Antony and Cleopatra."
(First time in Boston.)

SOLOIST :

MR. ARTHUR FRIEDHEIM.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXI. CONCERT.

SATURDAY, APRIL 4TH, AT 8, P. M.

PROGRAMME.

RUBINSTEIN. OVERTURE, "Antony and Cleopatra."
(First time in Boston.)

LISZT. BALLADE for PIANOFORTE, No. 2.

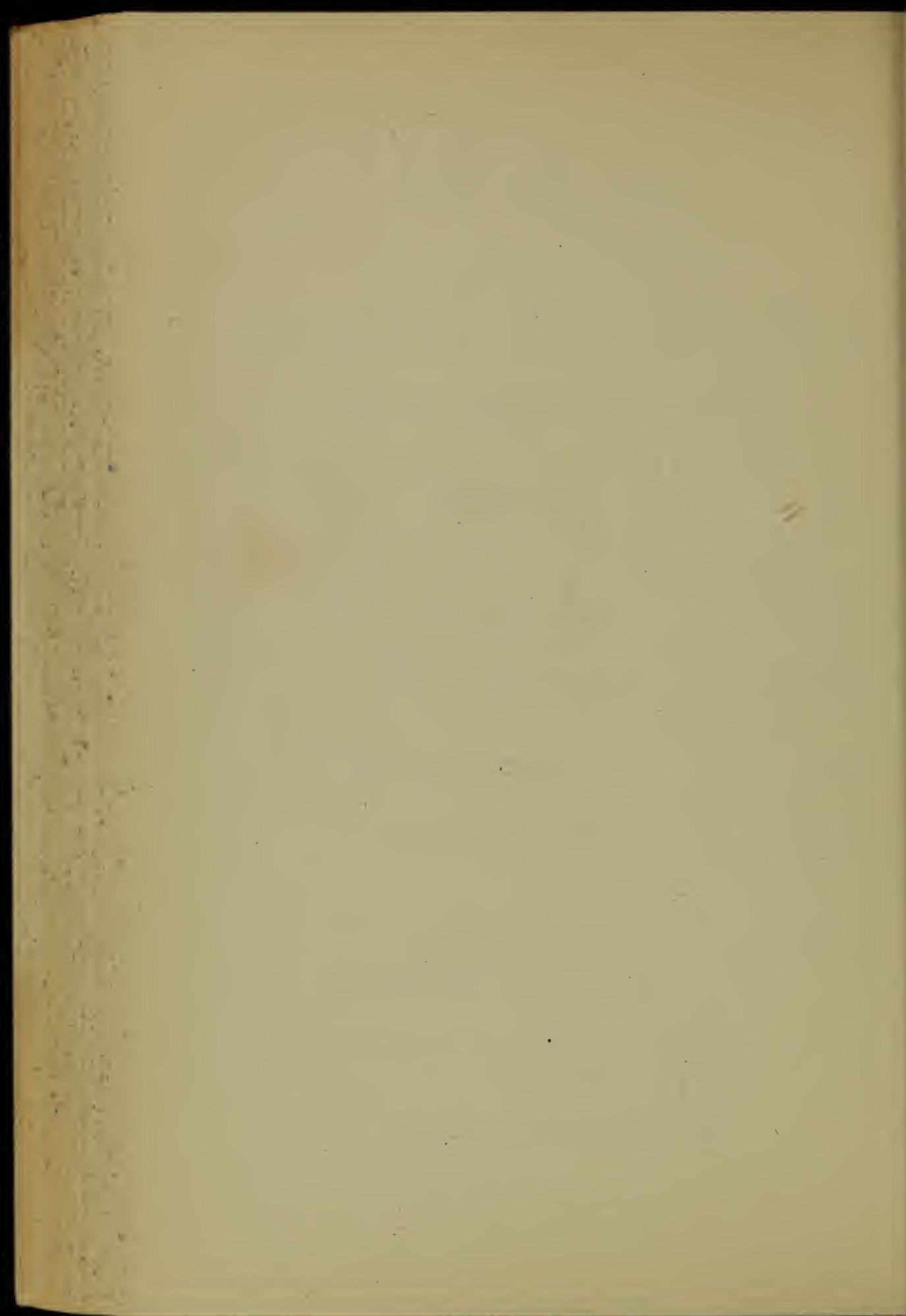
LALO. RHAPSODY for ORCHESTRA, in A.

BEETHOVEN. SYMPHONY No. 2, in D.
Adagio molto ; Allegro con brio.—
Larghetto.—Scherzo; Allegro.—Allegro molto.

SOLOIST :

MR. ARTHUR FRIEDHEIM.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXII. CONCERT.

SATURDAY, APRIL 11TH, AT 8, P. M.

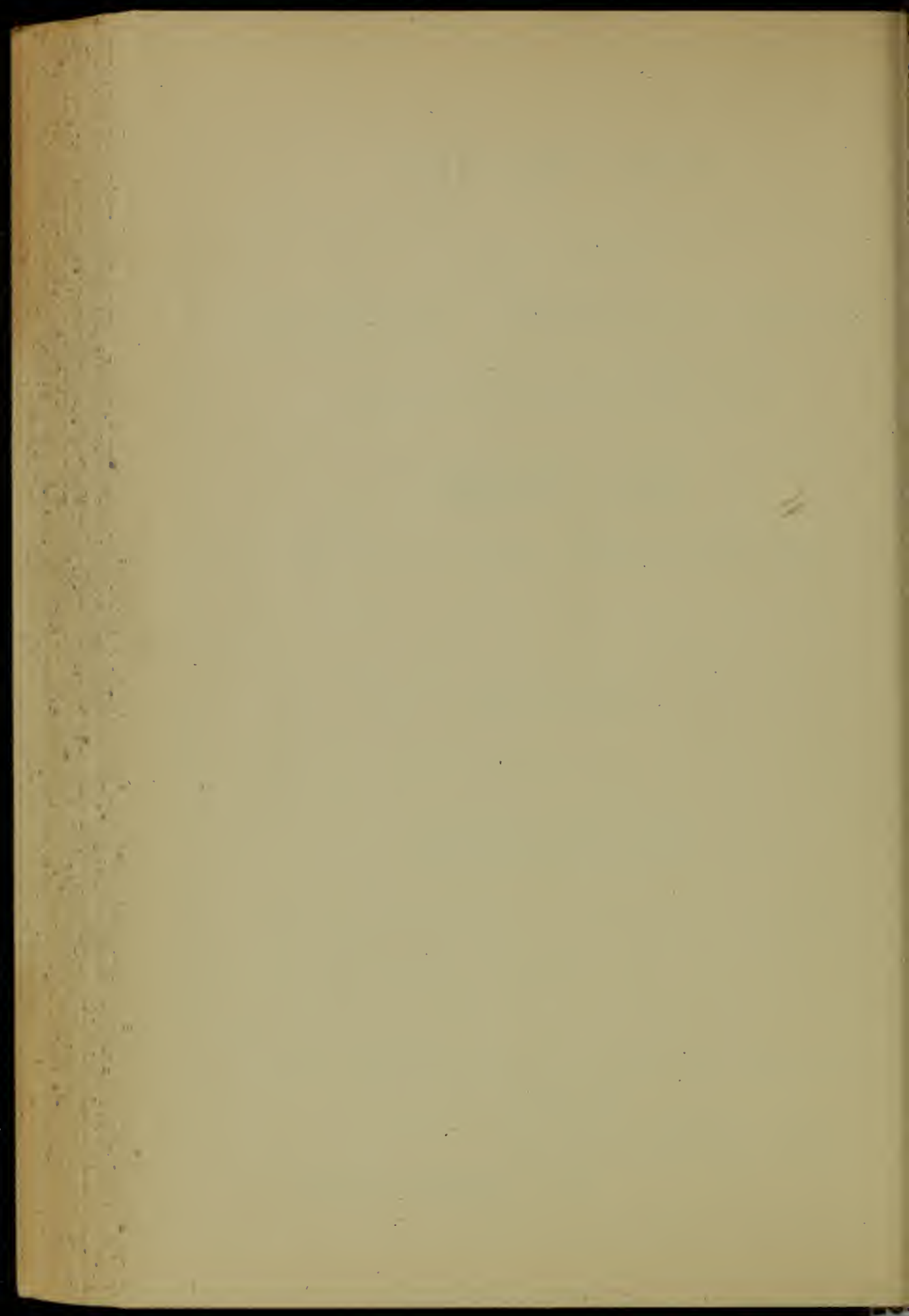
PROGRAMME.

* * WAGNER. * *

SOLOISTS:

MME. ANTONIA MIELKE.

MR. ANDREAS DIPPLE.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXII. CONCERT.

SATURDAY, APRIL 11TH, AT 8, P. M.

WAGNER PROGRAMME.

OVERTURE. "The Flying Dutchman."

LOHENGRIN'S LEGEND, from "Lohengrin."

MR. DIPPEL.

INTRODUCTION to ACT III. Dance of Apprentices, Procession of Mastersingers, and Homage to Hans Sachs, from "Die Meistersinger."

DUET. "In Neuen Thaten," from "Die Götterdämmerung."

MME. MIELKE and MR. DIPPEL.

"SIEGFRIED'S PASSAGE to BRÜNNHILDE'S ROCK, MORNING DAWN, AND RHINE JOURNEY," from "Siegfried" and "Die Götterdämmerung."
(Arranged by HANS RICHTER.)

FUNERAL MARCH, from "Die Götterdämmerung."

CLOSING SCENE, "Die Götterdämmerung."

BRÜNNHILDE, MME. MIELKE.

SOLOISTS:

MME. ANTONIA MIELKE.

MR. ANDREAS DIPPEL.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXIII. CONCERT.

SATURDAY, APRIL 18TH, AT 8, P. M.

PROGRAMME.

SCHUMANN. OVERTURE, "Genoveva."

WEBER. ARIA FROM FREISCHUETZ, "Wie nahte mir der Schlummer."

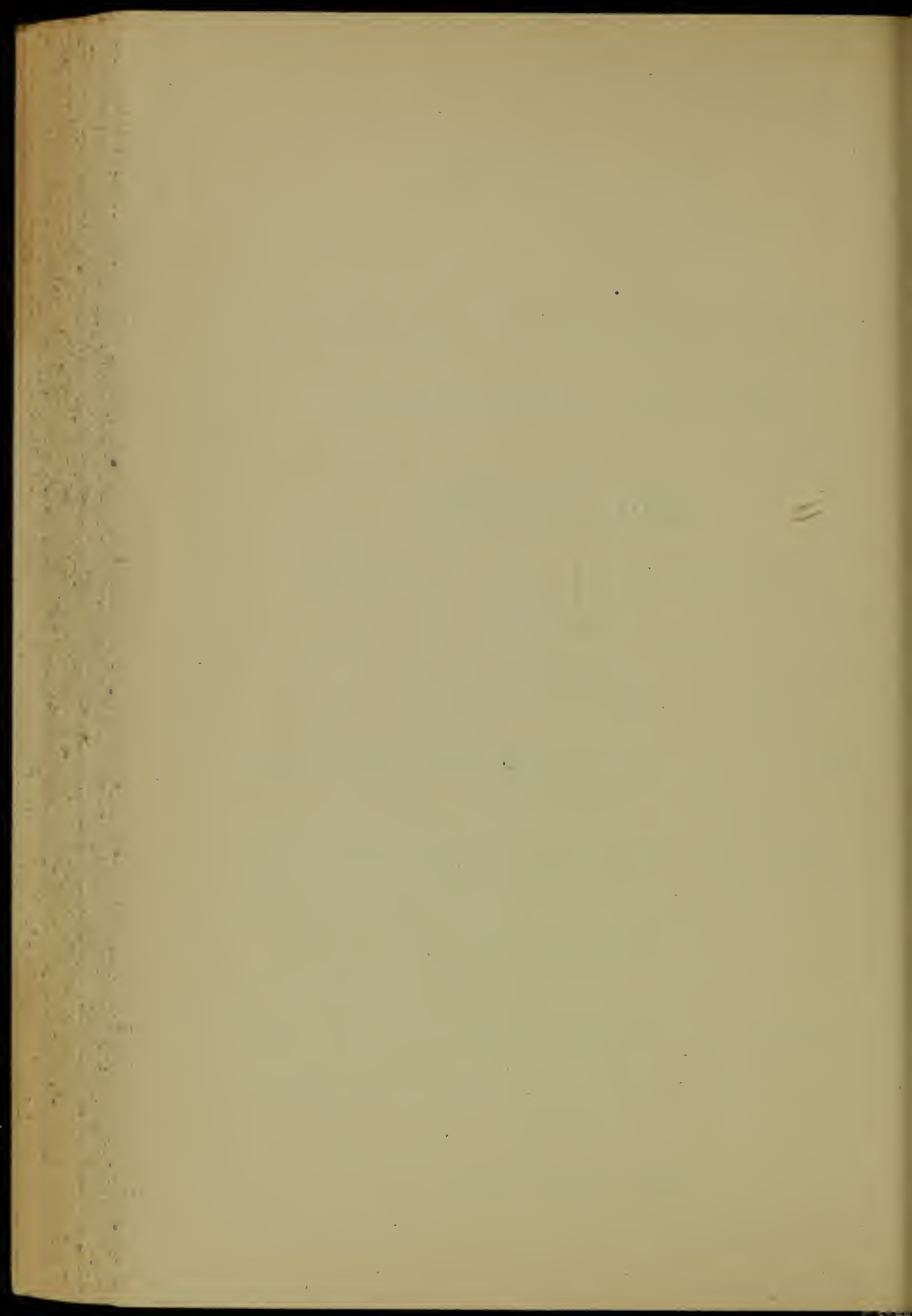
BRUCKNER. ADAGIO AND SCHERZO from Symphony No. 7.

SONGS WITH PIANO.

SCHUMANN. SYMPHONY in D minor.

SOLOIST:

MISS MARIE JAHN.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXIII. CONCERT.

SATURDAY, APRIL 18TH, AT 8, P. M.

PROGRAMME.

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|----------------|---|
| SCHUMANN. | OVERTURE, "Genoveva." |
| WEBER. | ARIA FROM FREISCHUETZ, "Wie nahte mir der Schlummer." |
| BACH. | PRAELUDIUM, ADAGIO AND GAVOTTE.
(Arranged for String Orchestra by Bachrich.) |
| | SONGS WITH PIANO. |
| a) RUBINSTEIN. | ES BLINKT DER THAU. |
| b) WAGNER. | WIEGENLIED. |
| c) LASSEN. | VOGLEIN WOHN SO SCHNELL. |
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| SCHUMANN. | SYMPHONY No. 4, in D minor, op. 120.
Introduction; (Adagio non troppo).—Allegro.—
Romance; (Adagio non troppo).—Scherzo.—
Finale; (Allegro.) |
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SOLOIST:

MISS MARIE JAHN.

The Piano used is a Chickering.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 25TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN. OVERTURE, "Lenore No. 2."

BEETHOVEN. FIDELIO, 1st Act.

BEETHOVEN. SYMPHONY in C minor, No. 5.
Allegro con brio.—Andante con moto.—
Allegro (Scherzo).—Allegro (Finale).

SOLOISTS:

Fidelio, Mme. ANTONIA MIELKE.

Marzellina, Mrs. ARTHUR NIKISCH.

Rocco, Mr. EMIL FISCHER

Jaquino, Mr. W. H. RIEGER.

Pizzaro, Mr. HEINRICH MEYN.

Male Chorus from the Boston Singers' Society.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 25TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN. OVERTURE, "Lenore No. 2."

BEETHOVEN. FIDELIO, 1st Act.

BEETHOVEN. SYMPHONY in C minor, No. 5.
Allegro con brio.—Andante con moto.—
Allegro (Scherzo).—Allegro (Finale).

· SOLOISTS:

Leonora, Mme. ANTONIA MIELKE.

Marcellina, Mrs. WILBUR HASCALL.

Rocco, Mr. EMIL FISCHER

Jaquino, Mr. W. H. RIEGER.

Pizzaro, Mr. HEINRICH MEYN.

Male Chorus from the Boston Singers' Society.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON.

OPENING CONCERT,

SATURDAY EVENING, OCTOBER 10, 1891.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 16TH, AT 7.45, P. M.

PROGRAMME.

MOZART.

SYMPHONY in G minor.

Allegro molto.—Andante.—Minuet.—Allegro assai.

BEETHOVEN.

CONCERTO for PIANOFORTE in E flat, No. 5.

Allegro.—Adagio un poco mosso.—Allegro.

PAGANINI.

MOTO PERPETUO, ALLEGRO DE CONCERT.

(For all the Violins.)

WEBER.

OVERTURE. "Oberon."

SOLOIST:

MR. FRANZ RUMMEL.

The Piano used is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 6TH. AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	SYMPHONY in B flat, No. 4. Adagio.—Allegro vivace.— Adagio.—Allegro vivace,— Allegro ma non troppo.
WAGNER.	PRELUDE. "Lohengrin."
SAINT-SAËNS.	RONDO CAPRICCIOSO for VIOLIN.
SAINT-SAËNS.	DANSE MACABRE.
MENDELSSOHN.	WEDDING MARCH from "Midsummer-night's Dream."

SOLOIST:

MR. T. ADAMOWSKI.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 4TH, AT 7.45, P. M.

PROGRAMME.

MENDELSSOHN.	OVERTURE, "Calm Sea and Prosperous Voyage."
RAFF	SONG, "Traumkönig und sein Lieb."
TSCHAIKOWSKY.	ANDANTINO AND SCHERZO FROM SYMPHONY No. 4, in F minor.

SONGS with PIANO.

HEUBERGER.	a) "GIEB EINEN HAUCH MIR."
JENSEN.	b) "AM UFER DES MANZANARES."
GOLDMARK.	c) "DIE QUELLE."

SCHUMANN.	SYMPHONY in B flat, No. 1, op. 38. Andante un poco maestoso. Allegro molto vivace.— Larghetto.—Scherzo; molto vivace.— Allegro animato e grazioso.
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SOLOIST:

MRS. ARTHUR NIKISCH.

The Piano used is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 8TH, AT 7.45, P. M.

PROGRAMME.

HAYDN.	SYMPHONY in D major, (No. 2, B. & H.) Adagio; Allegro.—Andante.—Minuet.—Allegro spiritoso.	✓
MASSENET.	ARIA. "Pensée d' Automne."	✓
GODARD.	CONCERTO ROMANTIQUE FOR VIOLIN, op. 35. Allegretto moderato; Recitativo; Adagio.— Canzonetta.—Allegro molto. (First time.)	✓
COWEN.	ADAGIO AND SCHERZO from the SCANDINAVIAN SYMPHONY.	✓
HEROLD.	ARIA. "Pre aux Clercs."	✓
DVORÁK.	SCHERZO CAPPRICCIOSO.	✓

SOLOISTS :

MISS GERTRUDE FRANKLIN.

MR. C. M. LOEFFLER.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, JANUARY 29TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.

OVERTURE, "Egmont."

SCHUMANN.

CONCERTO for PIANOFORTE in A minor, op. 54.
Allegro affettuoso.—Intermezzo; Andantino grazioso.—
Allegro vivace.

SCHUBERT.

SYMPHONY in C, No. 9.
Andante; Allegro ma non troppo.—Andante con moto.—
Scherzo.—Allegro vivace.—Finale (Allegro vivace).

SOLOIST

MR. CARL FAELTEN.

The Piano used is a Knabe.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 19TH, AT 7.45, P.M.

PROGRAMME.

CHERUBINI.	OVERTURE, "Anacreon."	✓
SAINT-SAËNS	CONCERTO for PIANOFORTE in C minor.	✓
BACH.	AIR from SUITE in D major.	✓
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BRAHMS.	SYMPHONY in D major, No. 2. Allegro ma non troppo.—Adagio non troppo. Allegretto grazioso.—Finale (Allegro con spirito.)	✓

SOLOIST :

MME. FANNIE BLOOMFIELD ZEISLER.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY, MARCH 19TH, AT 7.45, P.M.

PROGRAMME.

- | | | |
|-----------|--|---|
| GOLDMARK. | OVERTURE. "Prometheus." | ✓ |
| BRAHMS. | FIRST MOVEMENT from CONCERTO for VIOLIN. | ✓ |
| WAGNER. | WALDWEBEN from SIEGFRIED. | ✓ |
| RAFF. | SYMPHONY No. 3. "Im Walde." | ✓ |
- IN THE DAY TIME. (Allegro).—IN THE TWILIGHT. (Largo).—DANCE OF THE DRYADS. (Allegro assai).—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. FRANZ KNEISEL.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

(LAST OF THE SERIES.)

THURSDAY, APRIL 16TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.

OVERTURE. Lenore, No. 3.

LISZT.

SONG WITH ORCHESTRA. "Mignon."

BENJ. GODARD.

a) NIKIA'S DREAM, } From "Symphonie
b) IN THE HAMMOCK, } Orientale," op. 84.

SONGS with PIANO.

a) —————

CHARMANTE MARGUERITE. (Old French,)

b) TSCHAIKOWSKY.

"NUR WER DIE SEHNSUCHT KENNT."

c) BRAHMS.

"MEINE LIEBE IST GRÜN."

BEETHOVEN.

SYMPHONY in E flat, (Eroica), No. 3, op. 55.
Allegro con brio.—Marcia funebre. (Adagio assai).—
Scherzo. (Allegro vivace).—Allegro molto;
Poco Andante; Presto.

SOLOIST :

MISS LENA LITTLE.

The Piano used is a Chickering.

Grand Opera House, New Bedford.

CONCERT

—BY THE—

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

TUESDAY EVENING, MARCH 10, 1891.

PROGRAMME.

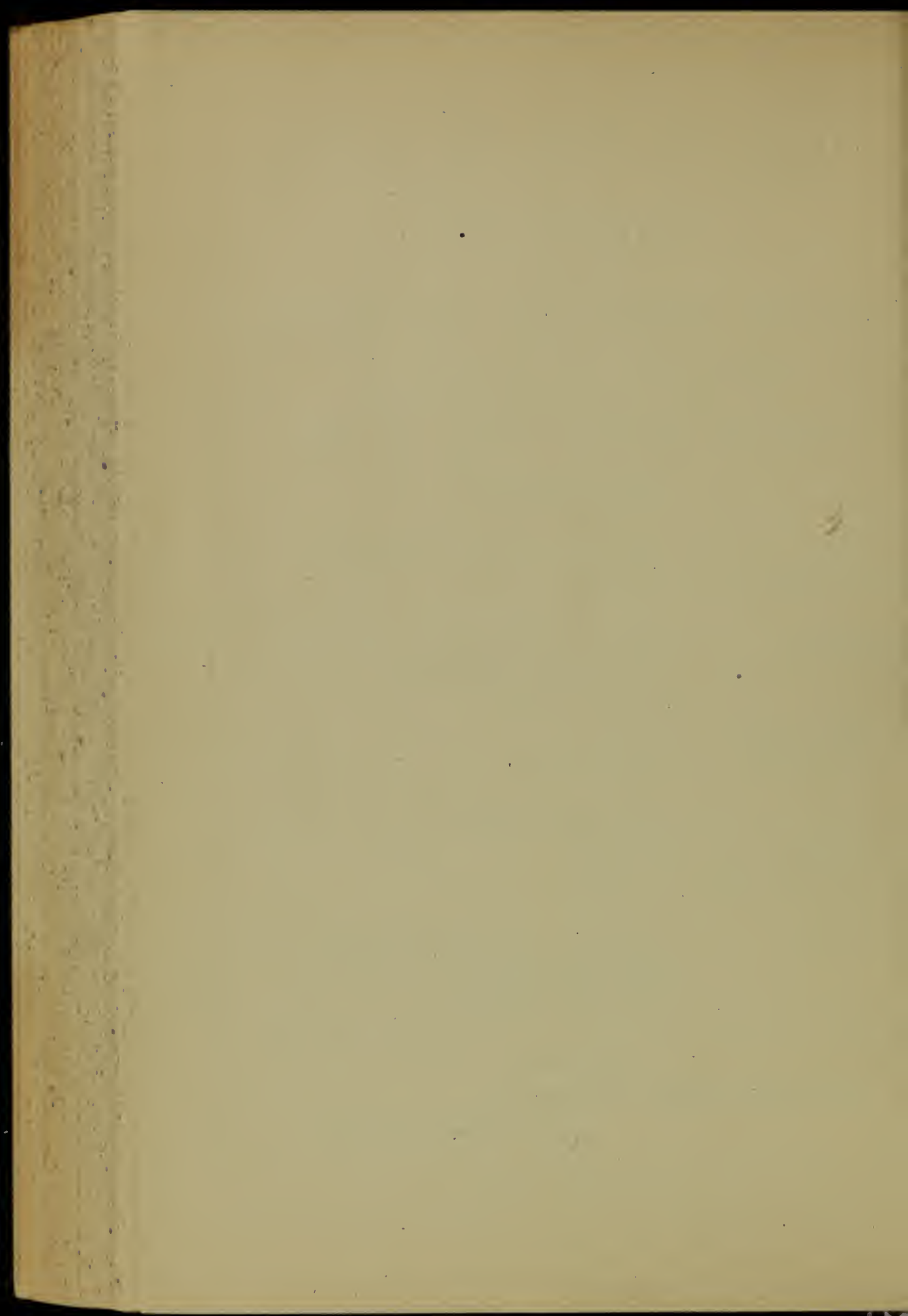
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|-----------------------|--|---|
| BERLIOZ. | OVERTURE. "Benvenuto Cellini." op. 23. | ✓ |
| SAINT-SAËNS. | CONCERTO for PIANOFORTE, in G minor. | ✓ |
| <hr/> | | |
| SCHUBERT. | SYMPHONY No. 8, in B minor. (Unfinished.)
Allegro moderato.—Andante con moto. | ✓ |
| <hr/> | | |
| SOLOS FOR VIOLIN. | | |
| a) WIENIAWSKI. | ROMANZA. | ✓ |
| b) SARASATE. | SPANISH DANCE. | ✓ |
| <hr/> | | |
| SOLOS FOR PIANOFORTE. | | |
| a) CHOPIN. | BERCEUSE. | ✓ |
| b) SCHUBERT-LISZT. | ERLKÖNIG. | ✓ |
| <hr/> | | |
| GOLDMARK. | SYMPHONY. (Rustic Wedding). op. 26.
WEDDING MARCH, with variations.—Moderato molto.
BRIDAL SONG.—Allegretto.
IN THE GARDEN.—Andante.
DANCE.—Finale. Allegro molto. | ✓ |

SOLOISTS:

MADAME HELEN HOPEKIRK.

MR. FRANZ KNEISEL.

The Piano used is a Knabe.



Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

GRAND

WAGNER

MATINEE,

WEDNESDAY, DECEMBER 31, AT 2.30.

SOLOISTS:

SIG. ITALO CAMPANINI.

MR. FRANZ KNEISEL.

PROGRAMME.

OVERTURE AND BACCHANALE from "TANNHÄUSER."
(Paris version.) ✓

PRIZE SONG from "DIE MEISTERSINGER."
Sig. CAMPANINI. ✓

PRELUDE. "TRISTAN UND ISOLDE."

ALBUMBLATT for VIOLIN.
Mr. KNEISEL.

"SIEGFRIED'S PASSAGE to BRUNNHILDE'S ROCK, MORNING DAWN
AND RHINE JOURNEY," from "SIEGFRIED" AND "DIE GÖTTERDÄM-
MERUNG."

(Arranged by Dr. HANS RICHTER.)

SIEGMUND'S LOVE SONG, from "DIE WALKÜRE."
Sig. CAMPANINI.

VORSPIEL. "DIE MEISTERSINGER." ✓

"Tannhäuser was ordered for performance at the Grand Opera in Paris in 1861, sixteen years after its initial hearing in Dresden. Wagner was given to understand that he must introduce a ballet in order to win popular approval. This he refused to do, but he did undertake to elaborate the scene at the opening of the first act in the "Grotto of Venus," giving it the character of musical and terpsichorean revelry. The concession did not please the Parisians; the Jockey Club went *en masse* to the first performance, and their hissing and whistling made the result a fiasco. This stirred Wagner's hate, and doubtless led to his retaliating in the burlesque on the "Siege of Paris." Parisians have not forgiven him, and, consequently, reject any overtures looking to a proper performance of his operas and music-dramas. In the Parisian version of the selections from "Tannhäuser" given today, the bacchanale follows the Venus mountain music in the overture, the final return to the Pilgrim's Hymn being omitted. The character of the addition shows Wagner's advance in orchestration.

Walter, the Knight, seeks to become a mastersinger in order to win the hand of Eva, Pogner's daughter, who has been offered as prize in the coming song-trial of mastersingers. He sings three prize-songs in the course of the opera of "Die Meistersinger." The first, the lovely "By silent hearth," occurs in the first act, and is sung in the candidate's chair before the assembled guild of mastersingers, with Beckmesser as "marker." Sachs alone sees beauty in the new melody; but the others, led by Beckmesser who shows his slate covered with crosses indicating many violations of the code by which all mastersinger tunes are measured, reject him. The second prize-song, containing the germ of the third, is the melody Walter sings when relating his dream to Sachs; this Sachs jots down and elaborates. Beckmesser steals the paper from Sach's table, and on the morrow, at the song-trial, attempts to sing Sach's song. Failing ignominiously (the scene in the opera is deliciously comical) he lays the blame upon Sachs, whose song he says it is. Sachs says the song needs to be correctly sung: Walter being conveniently near takes Beckmesser's place, and the real prize-song of "Die Meistersinger," the beautiful conception heard today is heard.

The legend which served Wagner for the poetic basis of "Tristan and Isolde" is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelungs' Ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's music dramas, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music—and we have it from Wagner's own lips—represents his most deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him. The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases, ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical "love potion," and which are here interwoven in a wondrously continuous web.

The arrangement from the final dramas of the *Nibelungen* played today is one of the several Wagner contemplated for concert purposes which were not completed until after his death; it was however fully discussed by him and Dr. Hans Richter, and was ultimately completed under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—“*Siegfried*” and “*Götterdämmerung*,”—the scene of action remains the same, viz., the summit of the rocky mountain upon which the walküre Brunhild sleeps. It begins at that moment when Siegfried, having thrust Wotan from his path, turns to seek the fire encircled rock and Brunhild; that moment in the progress of the drama where with the breaking of Wotan’s spear all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the *Wälsungen* motive, symbolical of Siegfried’s love for his parents. Joined with this are four others, viz., “*Siegfried the Wal-sung*” (first horn), the “*Rhinegold song*” (horns), “*Glow of the Brightening Glare*” (flute and clarinet), one of the versions of the “*Voice of the Bird*” (oboe.) These ideas, contained in two bars, suggest Siegfried, the hero the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another “*Voice of the Bird*” (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried’s horn. Interrupted by Siegfried’s heroic motive this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brunhild’s Rock, and the “*Slumber*” motive (wood-wind), which in “*Die Walküre*” accompanies Wotan’s Farewell of Brunhild, sounds. Siegfried has gained the rock, sees Brunhild, and the orchestra pictures his impressions. The first violins play the “*wandering passage*” as Siegfried nears Brunhild.

The arrangement includes none of the sublime music of Brunhild’s apostrophe, nor does it touch upon the great love duet with which the drama of “*Siegfried*” ends. The orchestra now enters upon the “*Morning Dawn*” motive (from the second scene in the first act of “*Die Götterdämmerung*”) heard in the cellos. As day broadens, the horns give out the motive of “*Siegfried the Son of the Forest*,” followed by a new motive (first clarinet), indicating Brunhild’s love for Siegfried. The strings take it to a splendid climax. The sun rises high; Siegfried and Brunhild come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the “*Siegfried, the Son of the Forest*” motive. The section “*Siegfried’s Rhine Journey*” (he leaves Brunhild, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried’s horn-calls from the depths below Brunhild; a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge’s “*Fire motive*,” first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars; then is heard the song of the Rhine Daughters, with its brilliant accompaniment, interrupted by the “*Rhinegold*” motive, the symbol of desire (bass trombone), the motive of the Ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the “*Walhall*” theme.

Siegmund’s “*Love Song*” from *Die “Walküre,”* one writer says, “is as irresistible as is the first breath of spring itself; in the music one hears the fresh flow of life and movement after the ice-bound silence. There is something remarkably happy in the whole plan of this scene. At the beginning of the act Siegmund is driven to seek shelter in the hut by the violence of the storm raging

without. But the hearer is soon absorbed in the events taking place within, and so forgets to heed the condition of the weather. Meanwhile the last winter storm has passed, and spring has come. Suddenly the lovers, thinking only of each other, are startled by the outer door flying open. Then follows the lovely scene, truly "the union of Love and Spring." Sieglinde exclaims, "Ha! who went out? who passed in?" Siegmund (in gentle transport): "No one went out; but some one came in: see! Spring's smiles fill the room!" Then follows the beautiful lyric, "Winter storms have waned 'fore winsome May."

The name "Mastersingers" belonged to those poets of the people who, since the thirteenth century developed lyric poetry which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. "Die Meistersinger" was first performed in 1868, at Munich, Von Bulow conducted, and it was the first of Wagner's works produced under the patronage of the king of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire. In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other—the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry—will be noted by the observant.

Notes by G. H. Wilson.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

I. CONCERT.

SATURDAY, OCTOBER 13TH, AT 8, P. M.

PROGRAMME.

- F. MENDELSSOHN. OVERTURE. Calm Sea and Prosperous Voyage.
- CAM. SAINT-SAËNS. ARIA. My heart opens to thy voice. from "Samson and Dalila."
(First time in Boston.)
- P. TSCHAIKOWSKY. SERENADE FOR STRINGS.
I. PEZZO IN FORMA DI SONATINA.
II. VALSE.
III. ELEGIA: Larghetto elegiaco.
IV. FINALE (Tema Russe.)
(First time in Boston.)

SONGS WITH PIANO.

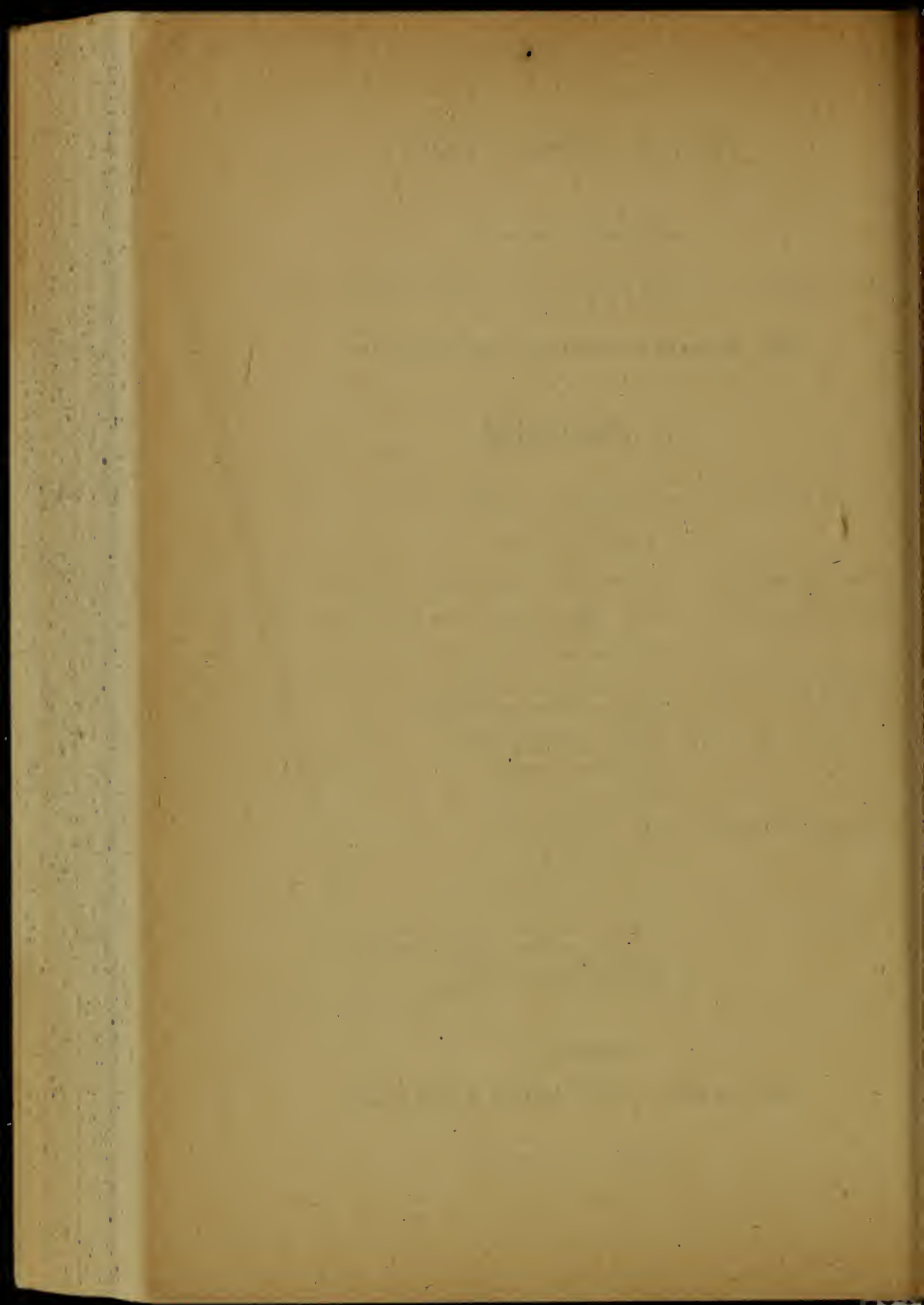
- A. GORING THOMAS. a) MIDI AU VILLAGE.
b) MA VOISINE.
(First time in Boston.)
-

- J. RAFF. SYMPHONY in E major, (Lenore.) No. 5, op. 177.
I. LOVE'S HAPPINESS, (Allegro.—Andante quasi
Larghetto.)
II. SEPARATION, (March tempo.)
III. REUNION IN DEATH, Introduction and Ballad (Allegro.)
-

SOLOIST:

MADAME JULIE MORAN-WYMAN.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

II. CONCERT.

SATURDAY, OCTOBER 20TH, AT 8, P. M.

PROGRAMME.

M. MOSZKOWSKI. SUITE in F, No. 1, Op. 39.

- I. ALLEGRO MOLTO E BRIOSO.—
- II. ALLEGRETTO GIOJOSO.—
- III. TEMA CON VARIAZIONI.—
- IV. INTERMEZZO.—
- V. PERPETUUM MOBILE.—

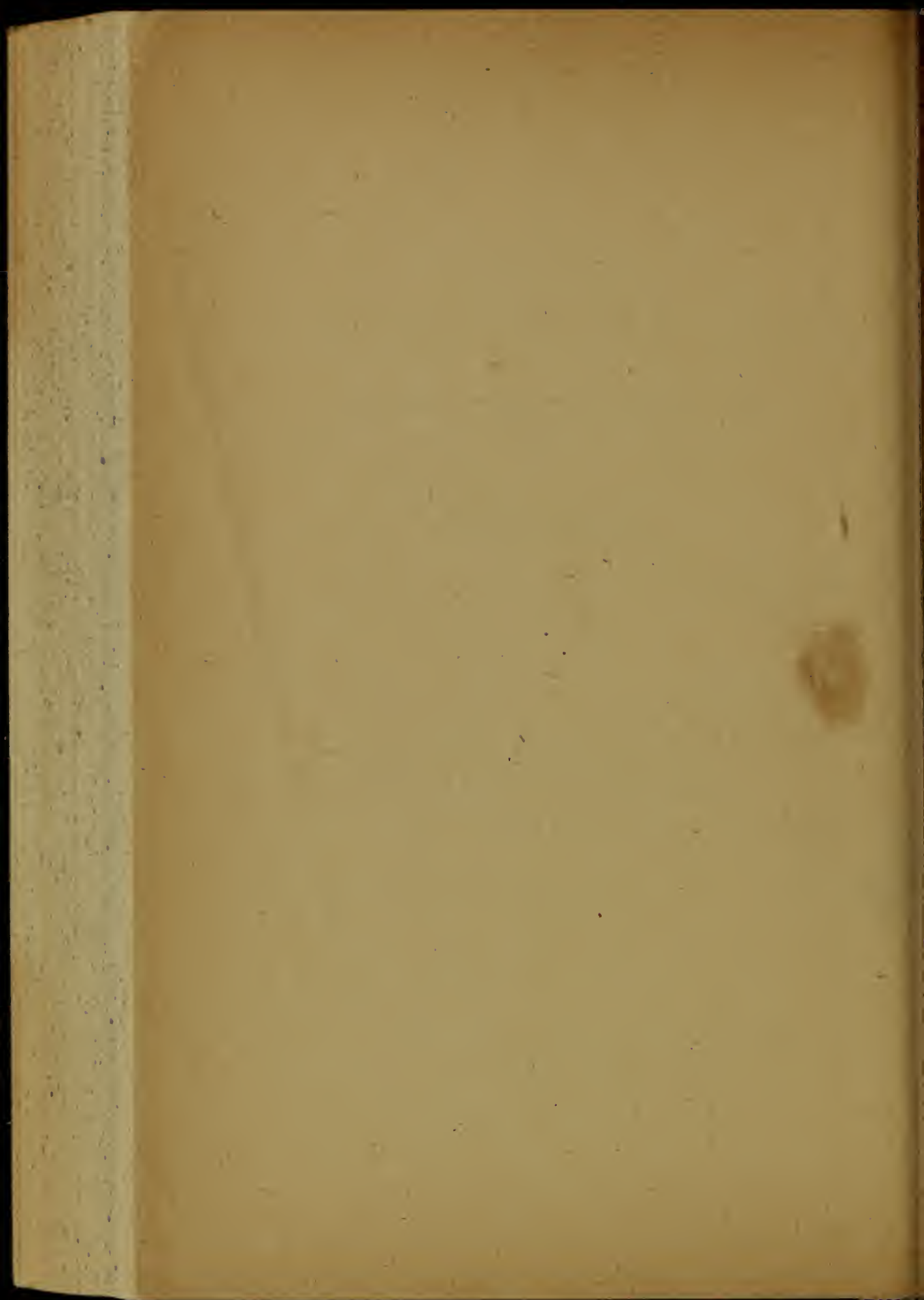
FR. LISZT.

“GRETCHEN” Movement from “Faust”
Symphony.

L. v. BEETHOVEN.

SYMPHONY, No. 4 in B flat.

Adagio.—Allegro vivace.—
Adagio.—
Allegro vivace.—
Allegro ma non troppo.—



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

II. CONCERT.

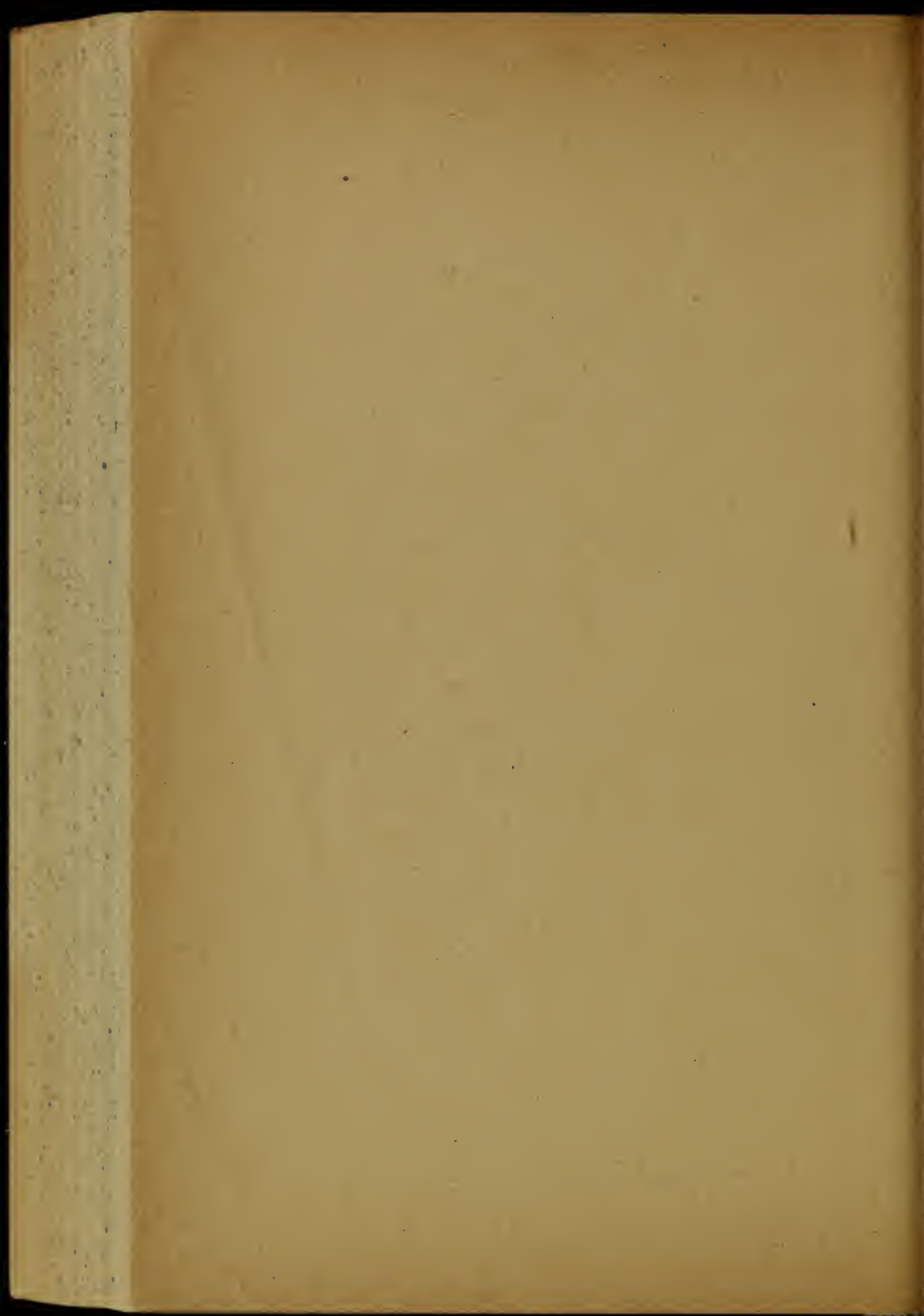
SATURDAY, OCTOBER 20TH, AT 8, P. M.

PROGRAMME.

M. MOSZKOWSKI. SUITE in F, No. 1, Op. 39. .
I. ALLEGRO MOLTO E BRIOSO.—
II. ALLEGRETTO GIOJOSO.—
III. TEMA CON VARIAZIONI.—
IV. INTERMEZZO.—
V. PERPETUUM MOBILE.—

FR. LISZT. "GRETCHEN" Movement from "Faust"
Symphony.

L. v. BEETHOVEN. SYMPHONY, No. 4 in B flat.
Adagio.—Allegro vivace.—
Adagio.—
Allegro vivace.—
Allegro ma non troppo.—



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. CONCERT.

SATURDAY, OCTOBER 27TH, AT 8, P. M.

PROGRAMME.

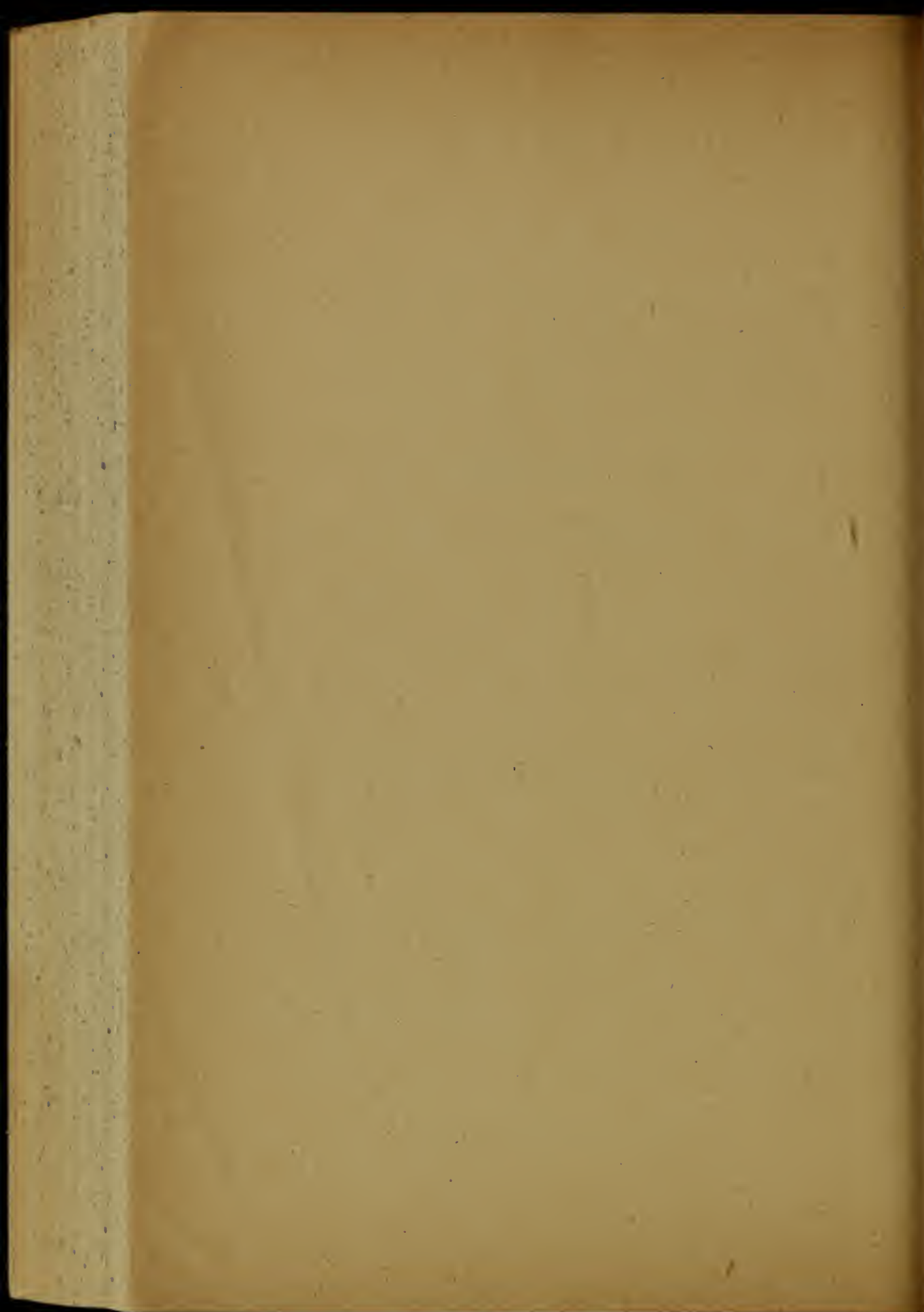
PETER CORNELIUS. OVERTURE. "The Barber of Bagdad."
(First time in Boston.)

F. CHOPIN. CONCERTO for PIANOFORTE, in E minor, op. 11.
Allegro maestoso.—Romance, Larghetto.—
Rondo vivace.—

F. MENDELSSOHN. SYMPHONY No. 3, in A minor, "Scotch."
Andante con moto.—Allegro un poco agitato.—
Vivace non troppo.—Adagio.—
Allegro vivacissimo, and Allegro maestoso assai.

SOLOIST:

MLLE. ETELKA UTASSI.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. CONCERT.

SATURDAY, OCTOBER 27TH, AT 8, P. M.

PROGRAMME.

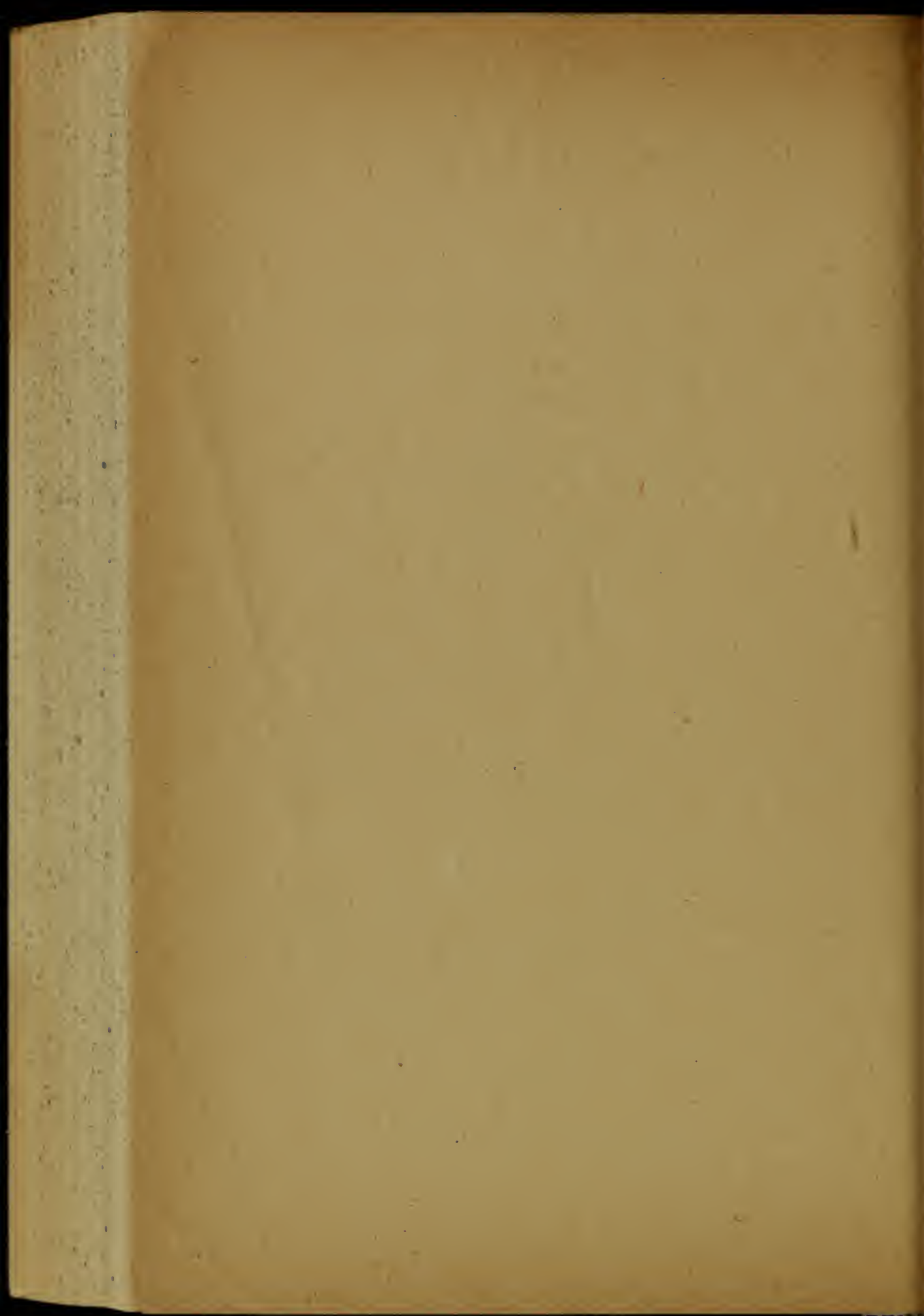
PETER CORNELIUS. OVERTURE. "The Barber of Bagdad."
(First time in Boston.)

F. CHOPIN. CONCERTO for PIANOFORTE, in E minor, op. 11.
Allegro maestoso.—Romance, Larghetto.—
Rondo vivace.—

F. MENDELSSOHN. SYMPHONY No. 3, in A minor, "Scotch."
Andante con moto.—Allegro un poco agitato.—
Vivace non troppo.—Adagio.—
Allegro vivacissimo, and Allegro maestoso assai.

SOLOIST:

M^{lle}. ETELKA UTASSI.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IV. CONCERT.

SATURDAY, NOVEMBER 3D, AT 8, P. M.

PROGRAMME.

N. W. GADE.

OVERTURE. "Michael Angelo."
(First time.)

L. v. BEETHOVEN.

CONCERTO for VIOLIN.

ROB. SCHUMANN.

SYMPHONY, No. 1, in B flat.

SOLOIST:

MR. FRANZ KNEISEL.

SPECIAL ANNOUNCEMENT.

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, CONDUCTOR,

First

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, NOV. 7,
AT 2 30.

SOLOIST:

MR. GEORGE J. PARKER.

Programme.

OTERTURE. "Zampa."	. . . . .	HAROLD
ARIA.	. . . . .
	MR. PARKER.	
SUITE in F, No. 1, Op. 39.	. . . . .	MOSZKOWSKI
SONGS WITH PIANO.	. . . . .
	MR. PARKER.	
WALTZ AND PIZZICATO POLKA. from "Sylvia."	. . . . .	DELIBES
L'ARLESIENNE, No. 2.	. . . . .	BIZET
MARCH. "Tannhäuser."	. . . . .	WAGNER

Sale of Seats opens at the Box Office, Music Hall, Monday next, at 8 A. M.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IV. CONCERT.

SATURDAY, NOVEMBER 3D, AT 8, P. M.

PROGRAMME.

N. W. GADE.

OVERTURE. "Michael Angelo."
(First time.)

L. v. BEETHOVEN.

CONCERTO for VIOLIN.

ROB. SCHUMANN.

SYMPHONY, in B flat, No. 1, op. 38.
Andante un poco maestoso; allegro molto vivace.—
Larghetto.—Scherzo: molto vivace.—
Allegro animato e grazioso. —

SOLOIST:

MR. FRANZ KNEISEL.

SPECIAL ANNOUNCEMENT.

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, CONDUCTOR,

First

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, NOV. 7,
AT 2.30.

SOLOIST:

MR. GEORGE J. PARKER.

Programme.

OVERTURE. "Zampa."	HÉROLD
RECITATIVE AND ARIA. from "Arminius."	BRUCH
MR. PARKER.	
SUITE in F, No. 1, Op. 39.	MOSZKOWSKI
I. ALLEGRO MOLTO E BRIOSO.—	
II. ALLEGRETTO GIOJOSO.—	
III. TEMA CON VARIAZIONI.—	
IV. INTERMEZZO.—	
V. PERPETUUM MOBILE.—	
SONGS WITH PIANO.	
a) "ON THE WALLS OF SALAMANCA."	ARTHUR WHITING
b) "SEVERANCE."	C. H. PORTER
c) "LOVE TOOK ME SOFTLY BY THE HAND."	ARTHUR FOOTE
MR. PARKER.	
WALTZ AND PIZZICATO POLKA. from "Sylvia."	DELIBES
SUITE. "L'ARLESIENNE," No. 2,	BIZET
MARCH. "Tannhäuser."	WAGNER

Tickets now ready at the Box Office, Music Hall.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

V. CONCERT.

SATURDAY, NOVEMBER 10TH, AT 8, P. M.

PROGRAMME.

L. v. BEETHOVEN. OVERTURE. "Coriolanus."

A. BOIELDIEU. ARIA. "Jean de Paris."

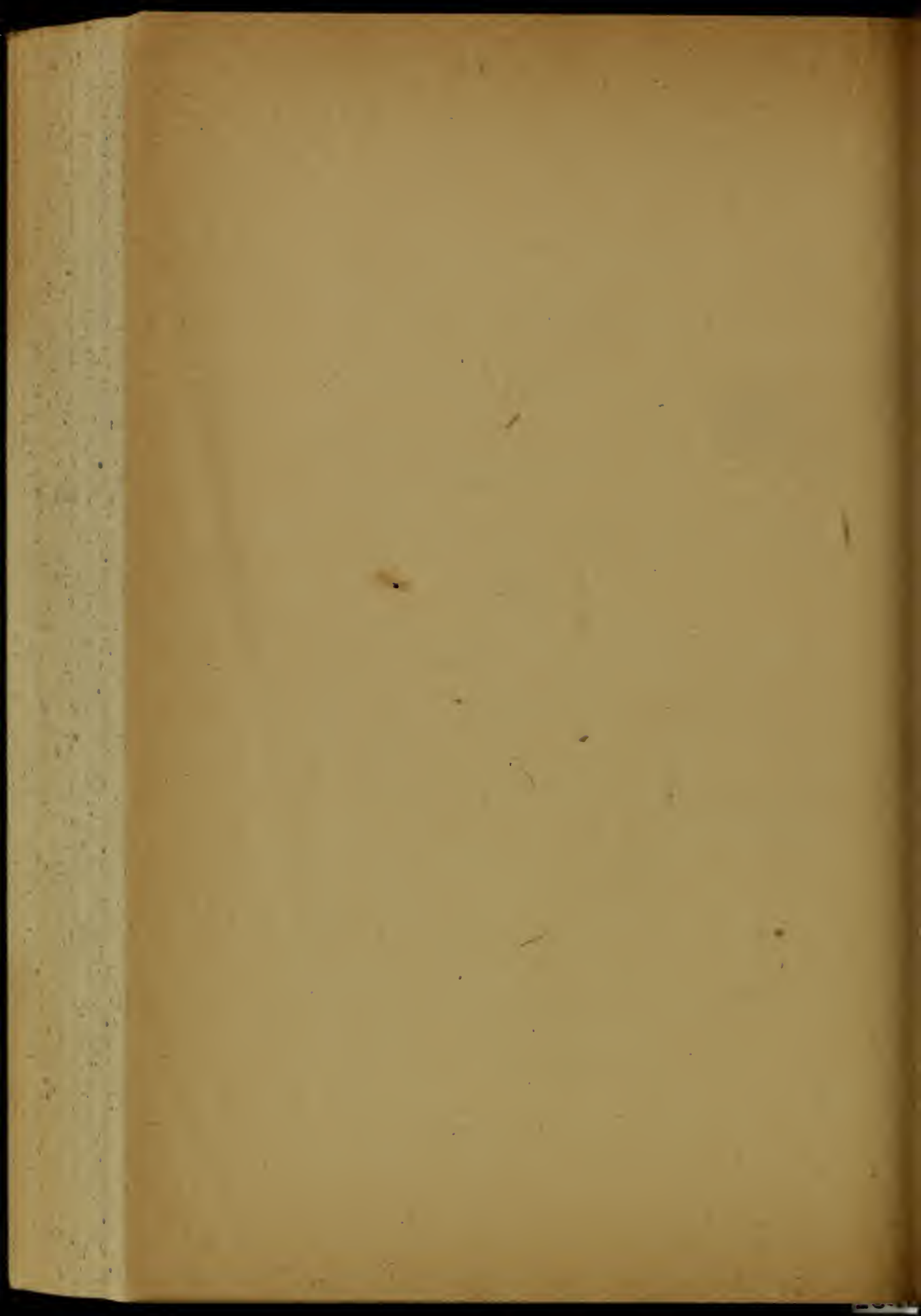
CARL GOLDMARK. SYMPHONY. "Rustic Wedding."

R. WAGNER. FUNERAL MARCH. "Die Gotterdammerung."

R. WAGNER. "WOTAN'S FAREWELL AND FIRE CHARM."
"Die Walkure."

SOLOIST:

HERR EMIL FISCHER.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

V. CONCERT.

SATURDAY, NOVEMBER 10TH, AT 8, P. M.

PROGRAMME.

L. v. BEETHOVEN. OVERTURE. "Coriolanus." op. 62.

A. BOIELDIEU. ARIA. "Jean de Paris."

CARL GOLDMARK. SYMPHONY. "Rustic Wedding." op. 26.
WEDDING MARCH, with Variations.—Moderato molto.
BRIDAL SONG.—Allegretto:
SERENADE.—Allegretto moderato scherzando.
IN THE GARDEN.—Andante.
DANCE.—Finale, Allegro molto.

R. WAGNER. FUNERAL MARCH. "Die Gotterdammerung."

R. WAGNER. "WOTAN'S FAREWELL AND FIRE CHARM."
"Die Walkure."

SOLOIST:

HERR EMIL FISCHER.

WOTAN'S FAREWELL.

WAGNER.

(SCENE—The top of a rocky height. In the fight between SIEGMUND and HUNDING, BRÜNNHILDE, contrary to WOTAN'S orders had tried to give SIEGMUND the victory, but WOTAN prevented this by breaking SIEGMUND'S sword in two with his spear. SIEGMUND fell. WOTAN, to punish BRÜNNHILDE for her disobedience, determines to banish her from the troupe of Walkyries, and, in great anger, announces to her this decision.)

<p>Farewell, thou cherished, loveliest child! Thou once the life and light of my heart, Farewell! Farewell! Farewell! Loth I must leave thee; No more in love may I grant thee my greeting; Henceforth my maid no more with me rideth, Nor waiteth wine to reach me. When I relinquish thee, my beloved one; Thou laughing delight of mine eyes:— Thy bed shall be lit with torches more brilliant Than ever for bridal have burned. Fiery gleams shall girdle the fell, With terrible scourgings scaring the timid, Who cowed, may cross not Brünnhilde's couch. To one alone falleth the bride, One freer than I, a god.</p>	<p>These eyes, so lustrous and clear, Which oft in love I have kissed, When warlike longing won my lauding, Or when with whisperings of heroes leal Thy honied lips were inspired:— These effulgent, glorious eyes, Whose flash my gloom oft dispelled, When hopeless cravings my heart discouraged; Or when my wishes toward worldly pleasure From wild warfare were turning: Their lustrous gaze lights on me now, As my lips imprint this last farewell! On blissfullest mortal beam they anon: The grief suffering god Shall never henceforth behold them. Now, heart torn, he gives thee his kiss And taketh thy godhood away.</p>
--	---

Loki, hear! listen and heed!
As I found thee at first in fiery shape,
As thou fleddest me headlong in hover-
ing glimmer,
As I then bound bind I thee now!
Appear, wavering spirit!
And spread me thy flame round this fell.
Loki! Loki! appear!

(He strikes thrice with his spear on a rock, from which a stream of fire issues swelling to a flood of fire, which WOTAN directs to surround the rocky cliffs completely.)

He who my spear in spirit feareth
Ne'er springs thro' this fiery bar.

(He turns slowly away, looking back mournfully at the form of BRÜNNHILDE.)

Translated by F. CORDER.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VI. CONCERT.

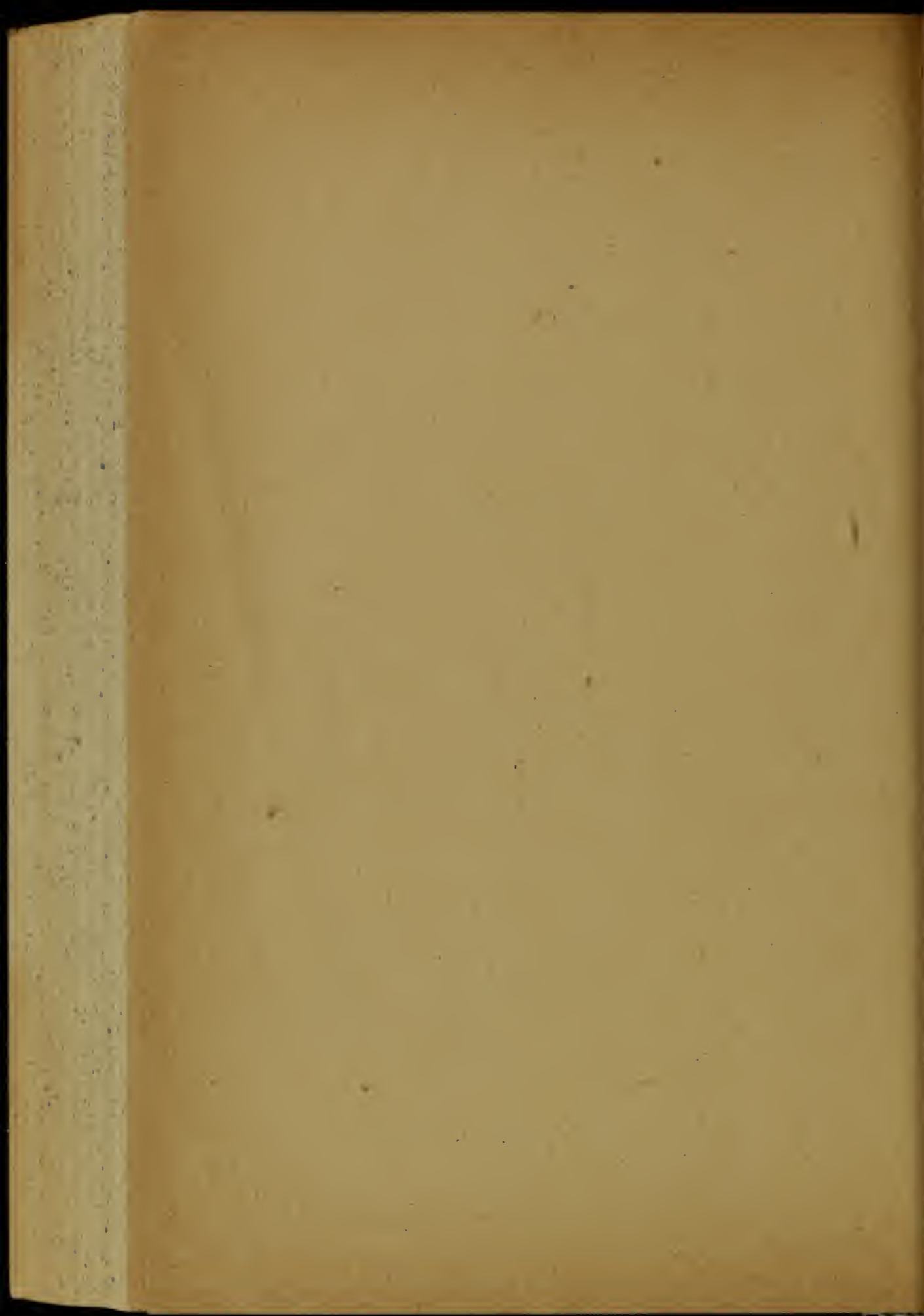
SATURDAY, NOVEMBER 17TH, AT 8, P. M.

PROGRAMME.

- | | |
|-----------------|--|
| F. MENDELSSOHN. | OVERTURE. "Fingal's Cave." |
| ARTHUR WHITING. | CONCERTO FOR PIANOFORTE in D minor, op. 6.
(Manuscript.)
Allegro moderato.—Adagio e largamente.
Allegro impetuoso.— |
| A. DVOŘÁK. | SLAVONIC DANCES, from the 3d and 4th series.
(First time.) |
| <hr/> | |
| A. RUBINSTEIN. | SYMPHONY in C, No. 2, op. 42. (Ocean.)
Allegro maestoso.—Adagio.—Allegro.—Adagio.
Scherzo (Presto).—Adagio; Allegro con fuoco. |
-

SOLOIST:

MR. ARTHUR WHITING.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 17TH, AT 8, P. M.

PROGRAMME.

- F. MENDELSSOHN. / OVERTURE. "Fingal's Cave."
- ARTHUR WHITING. / CONCERTO FOR PIANOFORTE in D minor, op. 6.
(Manuscript.)
Allegro moderato.—Adagio e largamente.
Allegro impetuoso.—
(First time in Boston.)
- A. DVOŘÁK. / SLAVONIC DANCES, from the 3d and 4th series.
I. Molto vivace, No. 1. Allegretto grazioso, No. 2.
II. Moderato, quasi Menuetto, No. 6. Allegro vivace, No. 7.
Grazioso e lento, ma non troppo, quasi tempo di
Valse, No. 8.
(First time in Boston.)
-
- A. RUBINSTEIN. / SYMPHONY in C, No. 2, op. 42. (Ocean.)
Allegro maestoso.—Adagio.—Allegro.—
Adagio; Allegro con fuoco.
-

SOLOIST:

MR. ARTHUR WHITING.

The Piano used is a Steinway.

NEXT

YOUNG
PEOPLE'S
POPULAR,

WEDNESDAY, NOVEMBER 28, 1888,

AT 2.30.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VII. CONCERT.

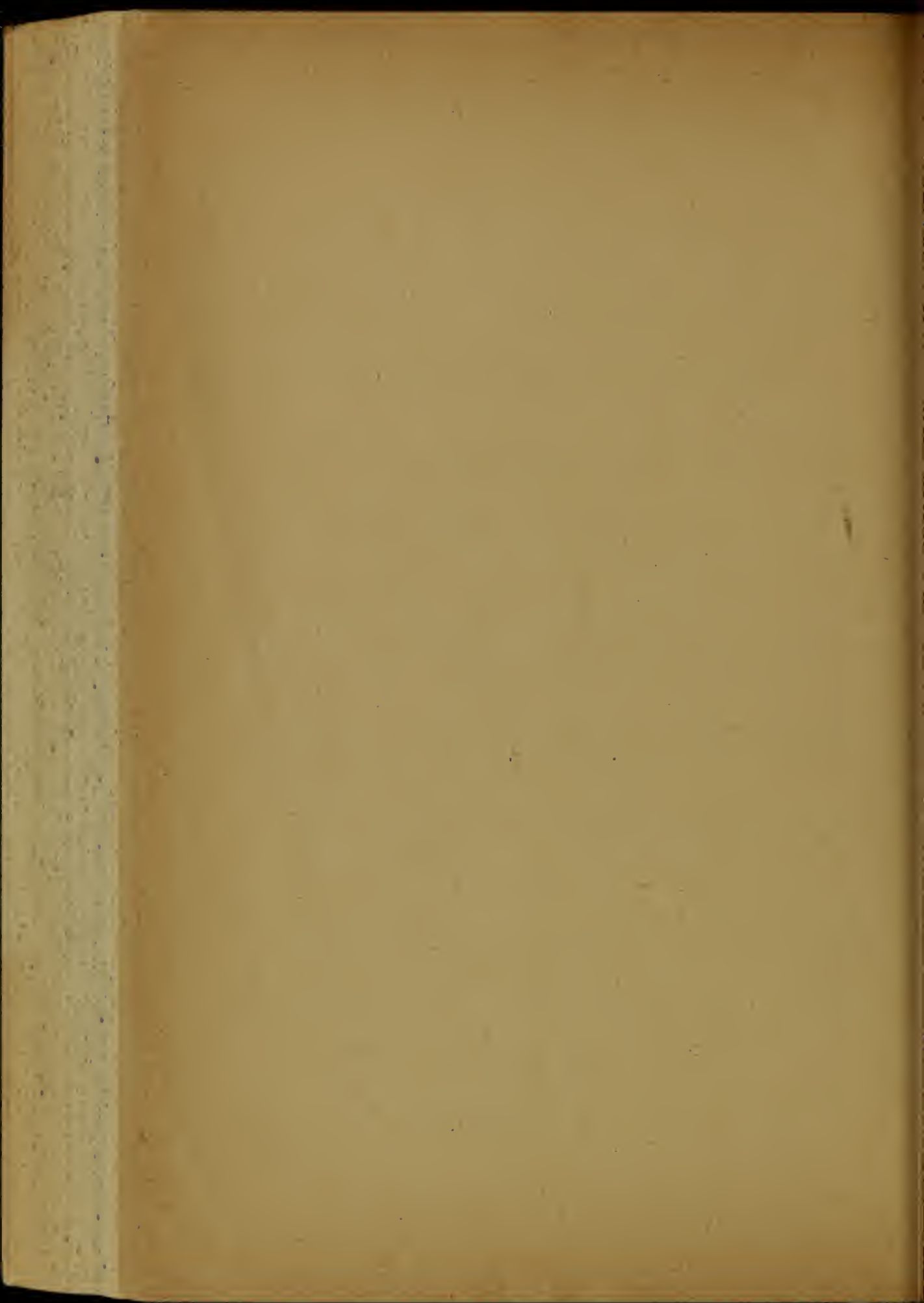
SATURDAY, NOVEMBER 24TH, AT 8, P. M.

PROGRAMME.

- | | |
|-------------------|---|
| FR. SCHUBERT. | OVERTURE, in E minor.
(First time in Boston.) |
| MAX BRUCH. | FANTASIE for VIOLIN, HARP, and ORCHESTRA,
Op. 46.
(First time in Boston.) |
| CAM. SAINT-SAËNS. | SYMPHONIC POEM, "Le Rouet d'Omphale." |
| <hr/> | |
| JOH. BRAHMS. | SYMPHONY, No. 2, in D, Op. 73. |
-
-

SOLOIST:

MR. C. M. LOEFFLER.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VII. CONCERT.

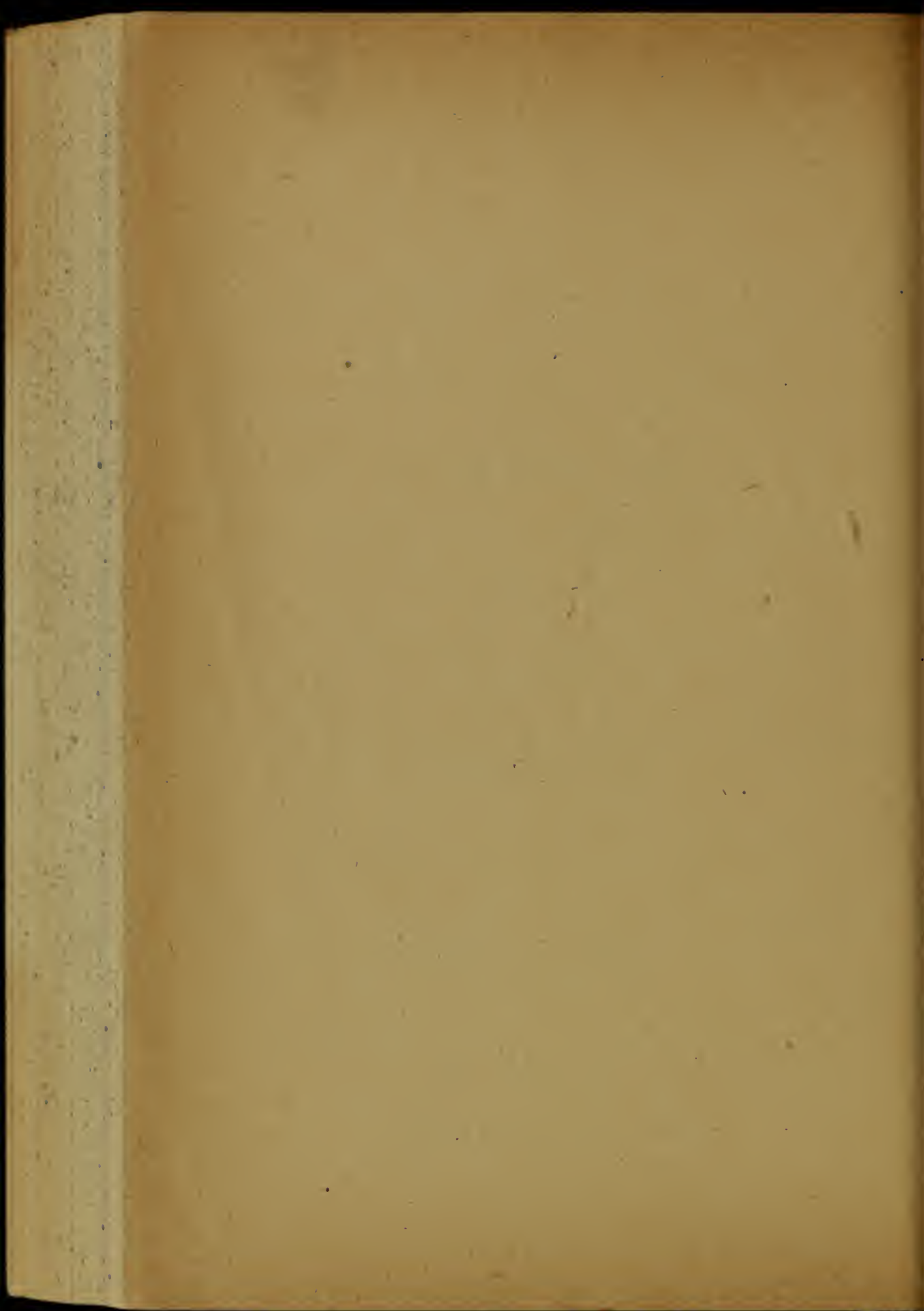
SATURDAY, NOVEMBER 24TH, AT 8, P. M.

PROGRAMME.

- | | |
|-------------------|---|
| FR. SCHUBERT. | OVERTURE, in E minor.
(First time in Boston.) |
| MAX BRUCH. | FANTASIE for VIOLIN and ORCHESTRA, op. 46.
Introduction; Adagio.—Allegro (Scherzo).—
Andante sostenuto.—Allegro guerriero.
(First time in Boston.) |
| CAM. SAINT-SAËNS. | SYMPHONIC POEM, "Le Rouet d'Omphale." |
| <hr/> | |
| JOH. BRAHMS. | SYMPHONY, No. 2, in D, op. 73.
Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso (Quasi andantino).—
Allegro con spirito. |
-

SOLOIST:

MR. C. M. LOEFFLER.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VIII. CONCERT.

SATURDAY, DECEMBER 1ST, AT 8, P. M.

PROGRAMME.

LACHNER.

SUITE in D minor, op. 113.

R. VOLKMANN.

SERENADE in F major for STRING ORCHESTRA.

L. v. BEETHOVEN.

SYMPHONY in E flat, (Eroica), No. 3, op. 45.

NEXT

YOUNG
PEOPLE'S
POPULAR.

WEDNESDAY, NOVEMBER 28, 1888,

AT 2.30.

SOLOIST:

HERR MORIZ ROSENTHAL.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VIII. CONCERT.

SATURDAY, DECEMBER 1ST, AT 8, P. M.

PROGRAMME.

FRAN LACHNER.

SUITE in D minor, op. 113.

Prelude.—Menuet.—Theme with Variations and March.—
Introduction and Fugue.

R. VOLKMANN.

SERENADE in F for STRING ORCHESTRA, op. 63.

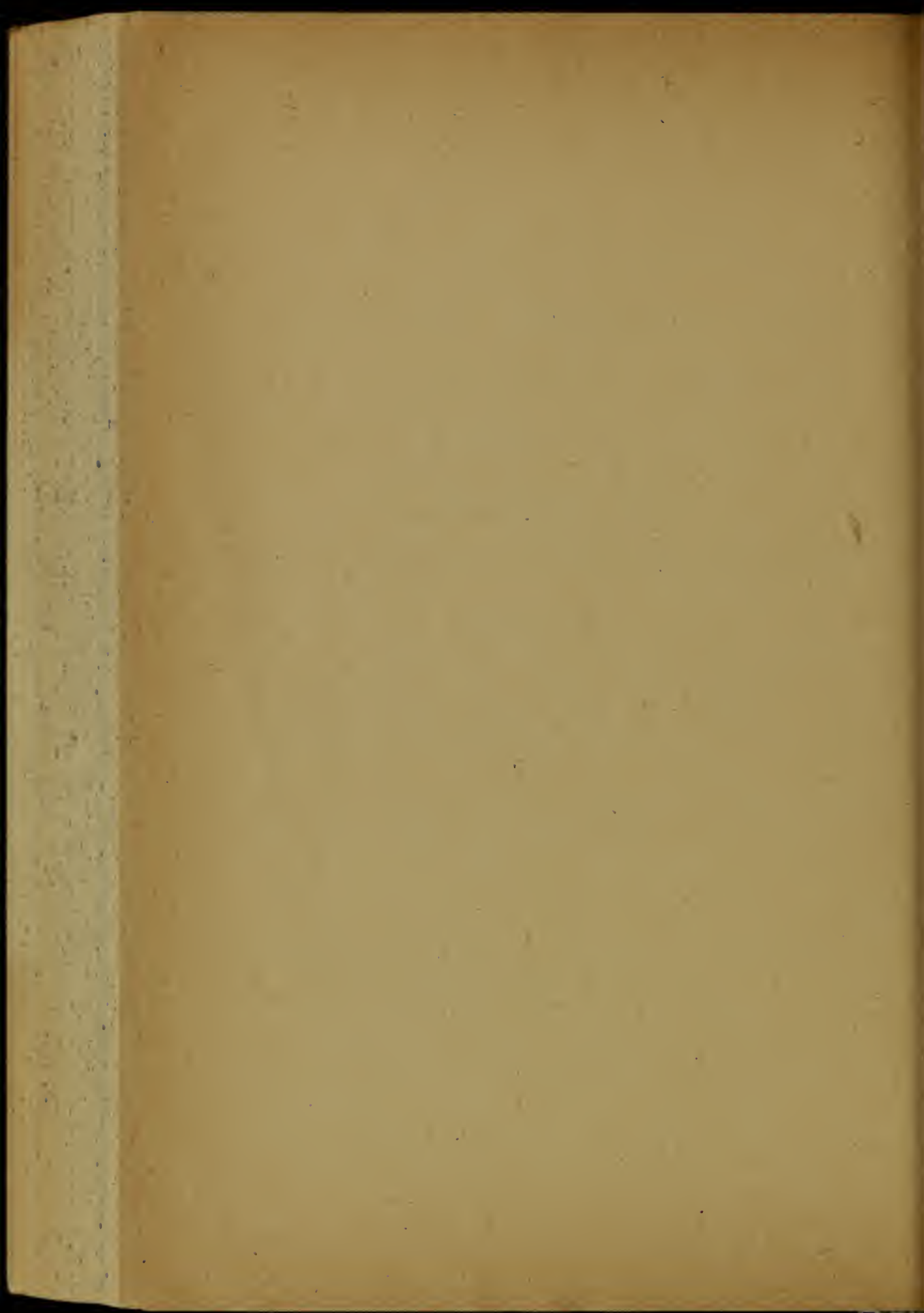
Allegro moderato.—Molto vivace.—
Waltz, (Allegretto moderato).—March, (Allego marcato).

L. v. BEETHOVEN.

SYMPHONY in E flat, (Eroica), No. 3, op. 55.

Allegro con brio.—Marcia funebre. (Adagio assai).—
Scherzo. (Allegro vivace).—Allegro molto;
Poco Andante; Presto.—

It is earnestly requested that no one will disturb both the Audience and the
Orchestra by leaving the hall during the performance of any number.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IX. CONCERT.

SATURDAY, DECEMBER 8TH, AT 8, P. M.

PROGRAMME.

R. WAGNER.

EINE FAUST OVERTURE.

JOH. BRAHMS.

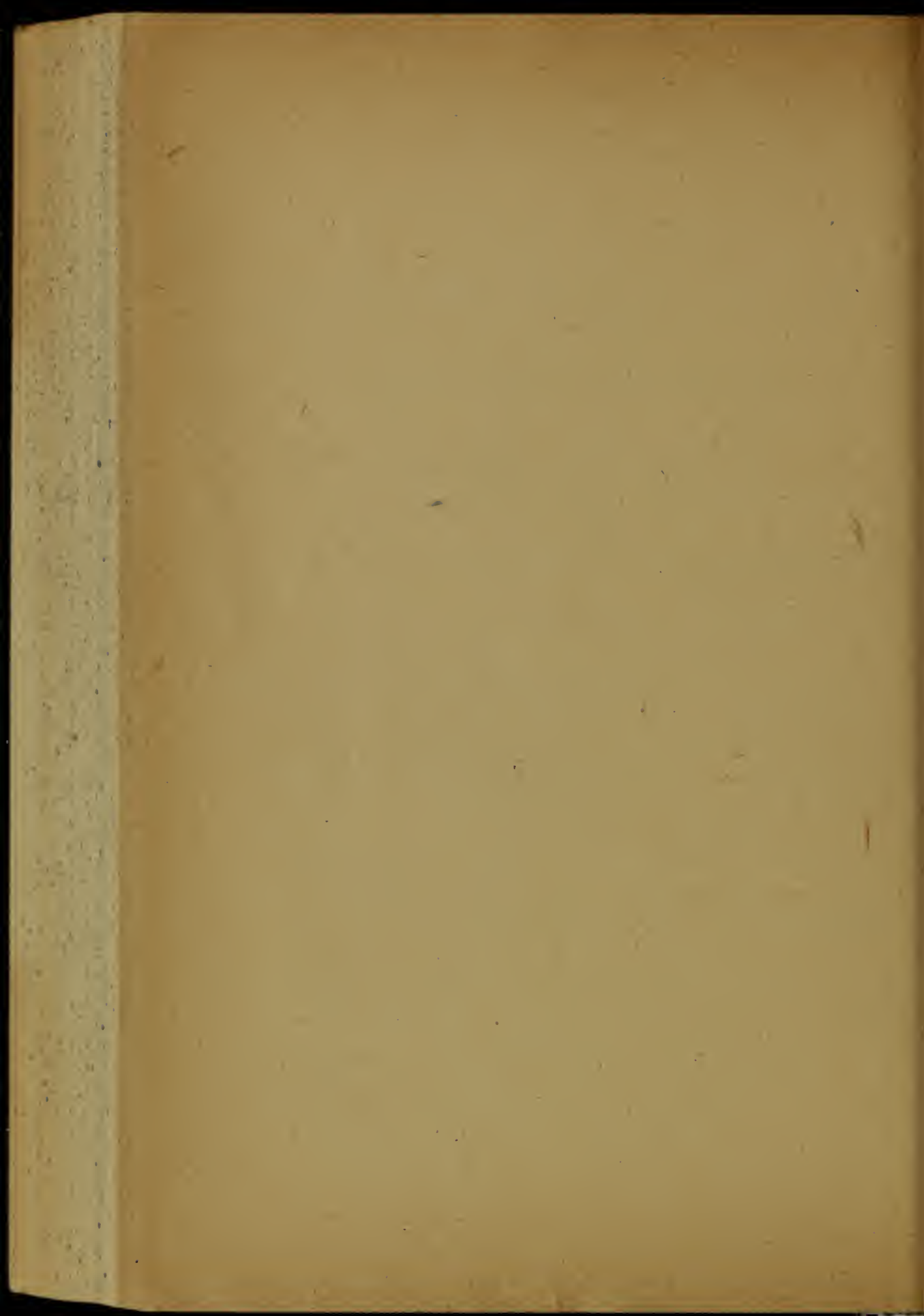
CONCERTO FOR PIANOFORTE in B flat.

H. BERLIOZ.

HAROLD SYMPHONY.

SOLOIST:

MR. CARL BAERMANN.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IX. CONCERT.

SATURDAY, DECEMBER 8TH, AT 8, P. M.

PROGRAMME.

R. WAGNER.

EINE FAUST OVERTURE.

Molto sostenuto; molto agitato.

JOH. BRAHMS.

CONCERTO FOR PIANOFORTE, No. 2, in B flat,
op. 83.

Allegro non troppo.—Allegro appassionato.—
Andante.—Allegro grazioso.—

H. BERLIOZ.

SYMPHONY, "Harold in Italy," op. 16.

Harold in the Mountains. March of the Pilgrims.
Serenade of a Mountaineer. Orgy of the Brigands.

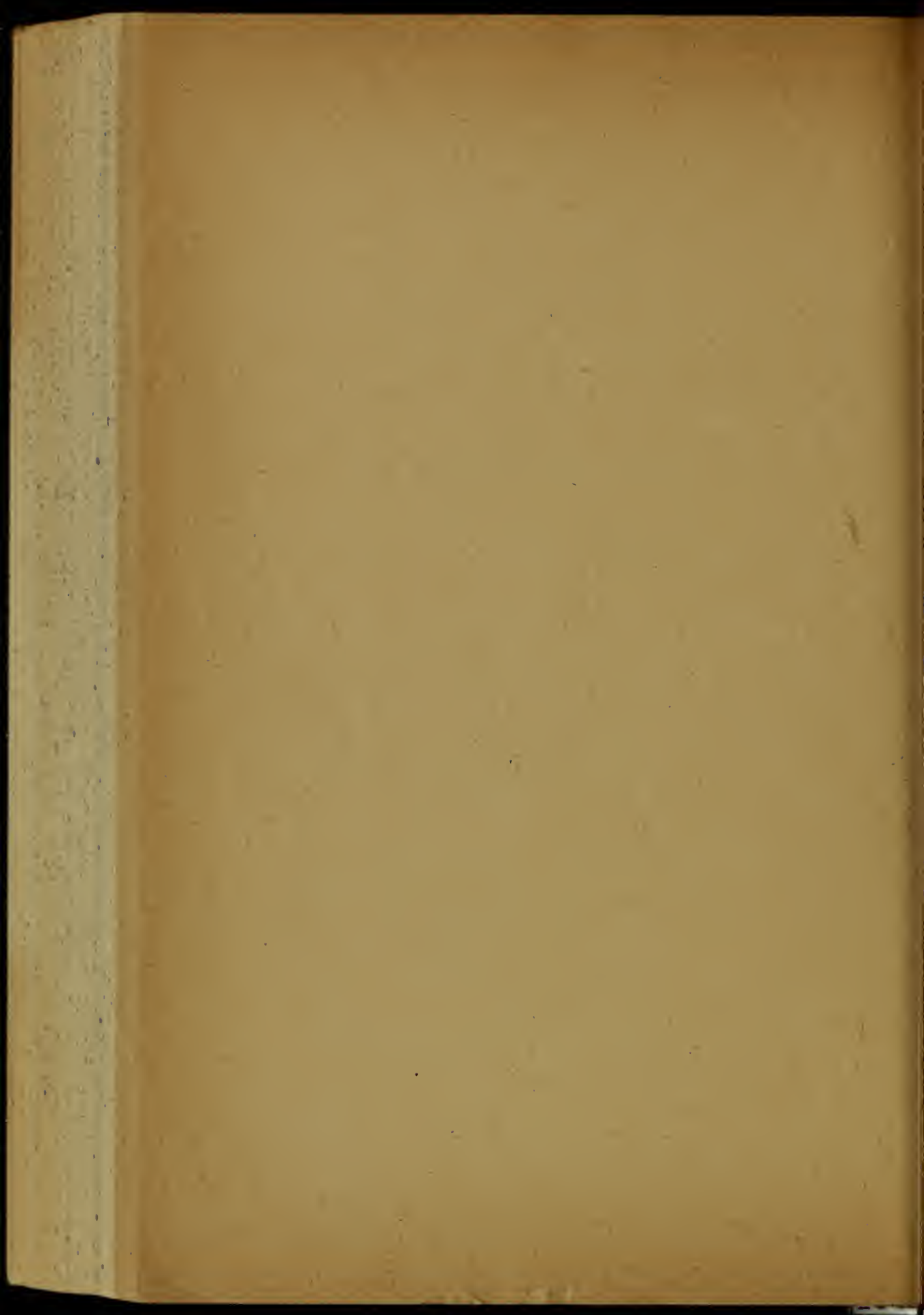
(VIOLA SOLO BY MR. FRANZ KNEISEL.)

SOLOIST:

MR. CARL BAERMANN.

The Piano used is a Steinway.

The date of the next CONCERT is Saturday, December 22d.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

X. CONCERT.

SATURDAY, DECEMBER 22D, AT 8, P. M.

PROGRAMME.

JOSEPH HAYDN. SYMPHONY in D major, No. 2.

ARIA.

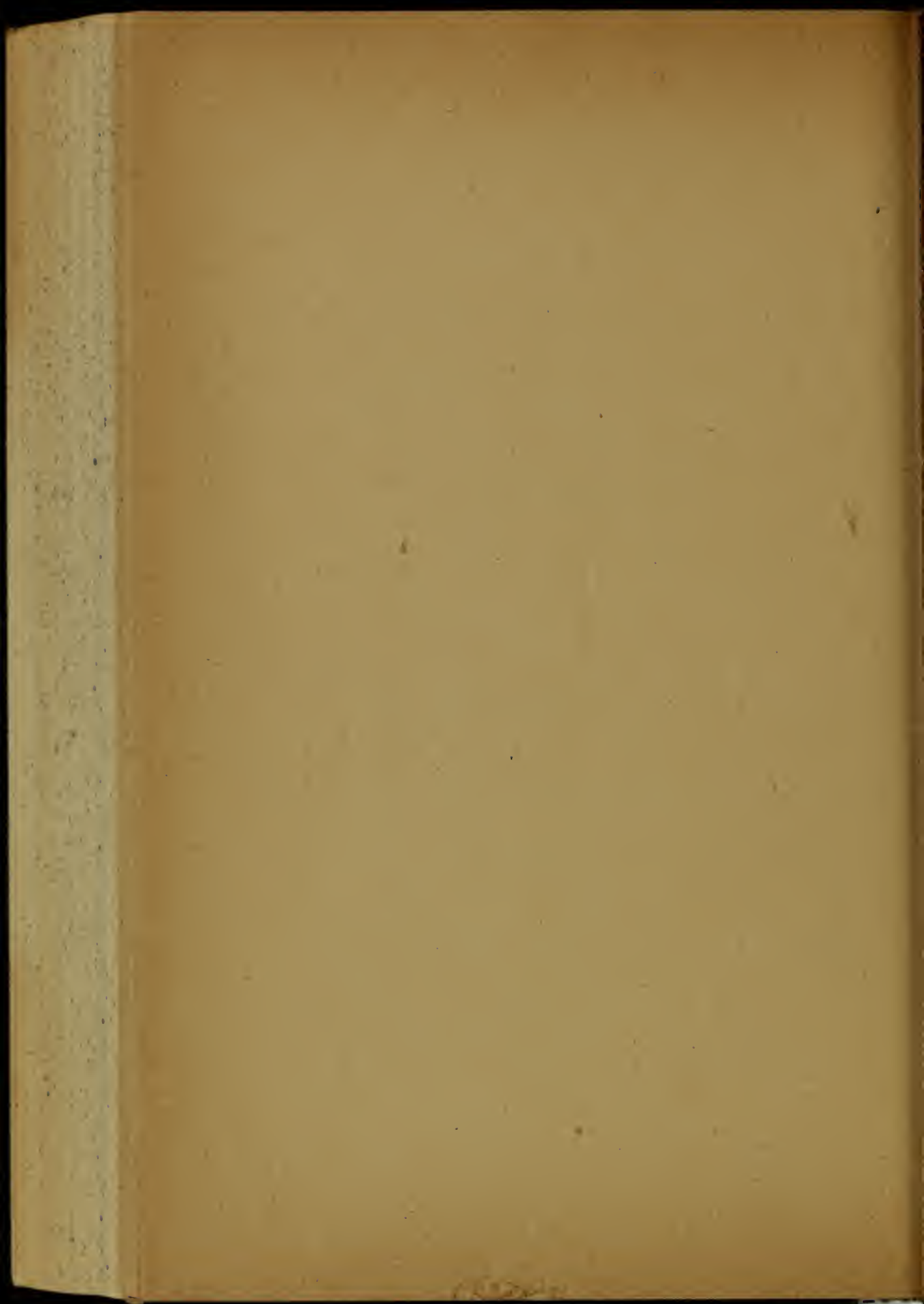
EDOUARD LALO. RHAPSODY for Orchestra.

SONGS WITH PIANO.

RICHARD STRAUSS. SYMPHONIC FANTASIE, "From Italy."
(First time in Boston.)

SOLOIST:

MISS EMMA JUCH.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

X. CONCERT.

SATURDAY, DECEMBER 22D, AT 8, P. M.

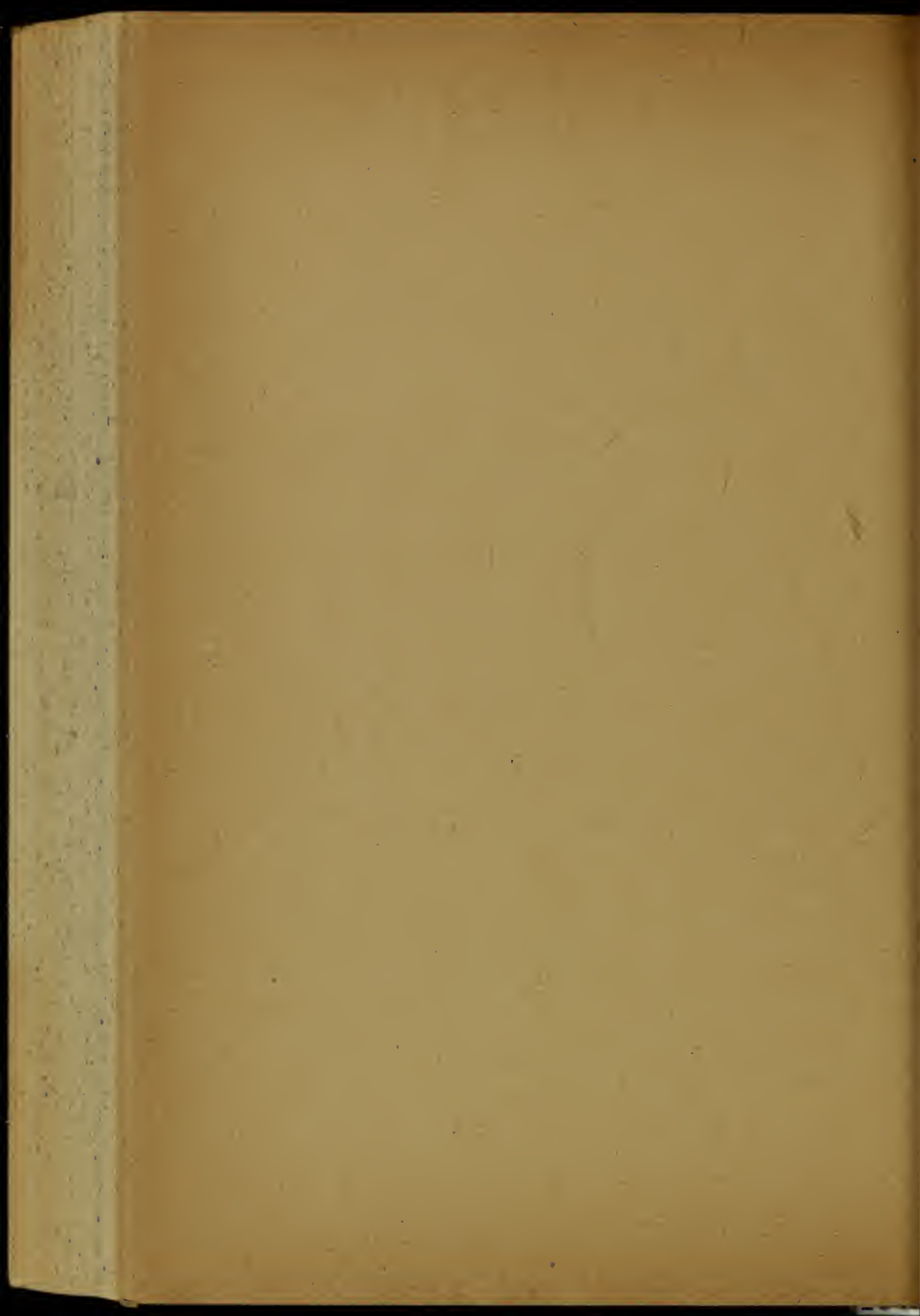
PROGRAMME.

- | | |
|------------------|---|
| JOSEPH HAYDN. | SYMPHONY in D major, No. 2. (B. & H.)
Adagio; Allegro.—Andante.—Menuet.—
Allegro spiritoso. |
| W. A. MOZART. | ARIA. "Marriage of Figaro."
a) "NON SO PIU COSA SON."
b) "VOI CHE SAPETE." |
| EDOUARD LALO. | RHAPSODY for ORCHESTRA.
(First time in Boston.) |
| F. SCHUBERT. | SONG WITH PIANO.
"DIE ALLMACHT." ("Omnipotence.") |
| <hr/> | |
| RICHARD STRAUSS. | SYMPHONIC FANTASIE, "In Italy." op. 16.
IN THE CAMPAGNA. (Andante).
IN ROME'S RUINS. Allegro molto con brio.
ON THE SHORES OF SORENTO. (Andantino).
NEAPOLITAN FOLK-LIFE. (Allegro molto).
(First time in Boston.) |
-

SOLOIST:

MISS EMMA JUCH.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XI. CONCERT.

SATURDAY, DECEMBER 29TH, AT 8, P. M.

PROGRAMME.

L. v. BEETHOVEN.

MUSIC to "Prometheus."

A. LINDNER.

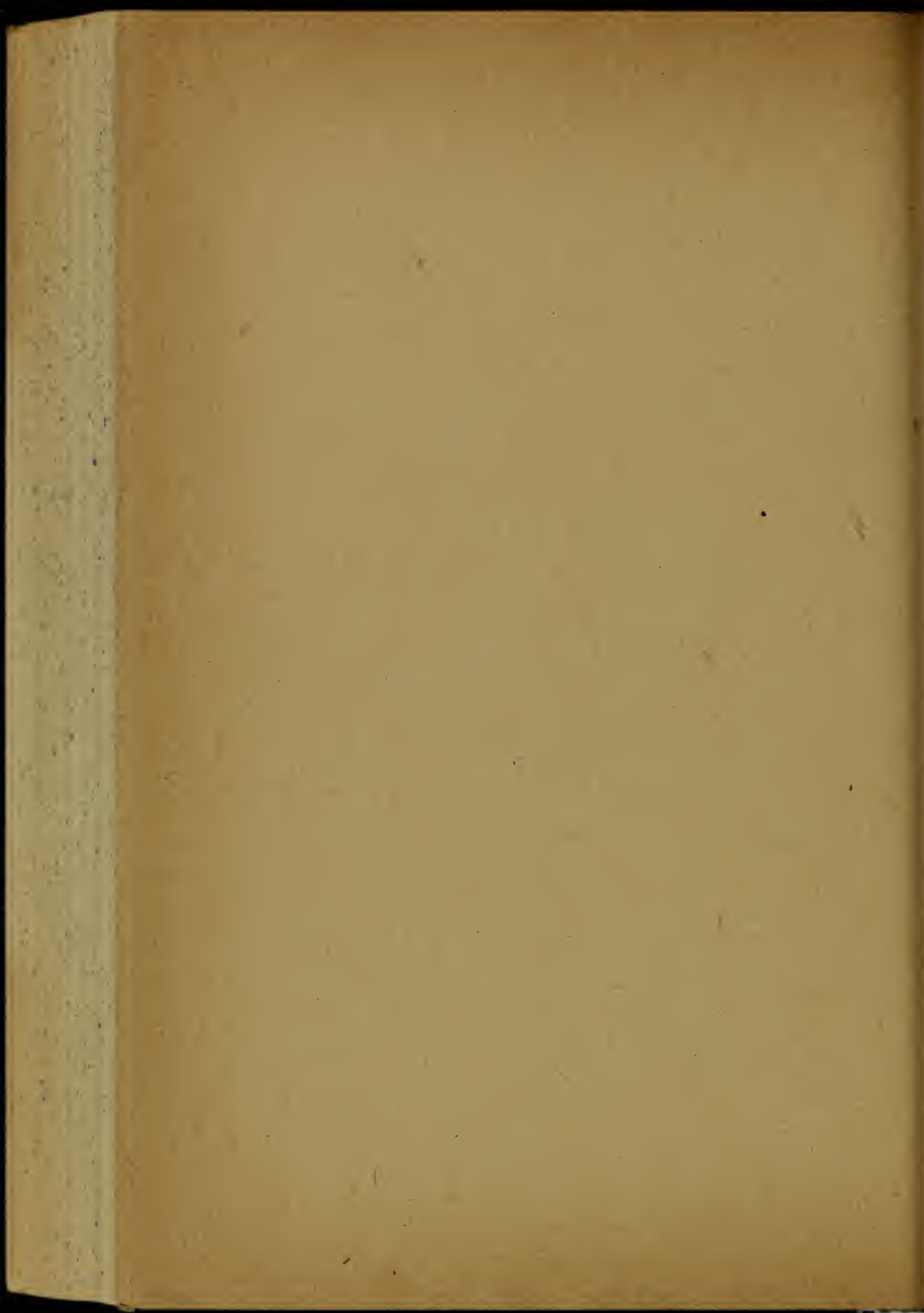
CONCERTO for 'CELLO. op. 34.

FR. LISZT.

SYMPHONIC POEM, "Tasso."

SOLOIST:

MR. FRITZ GIESE.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XI. CONCERT.

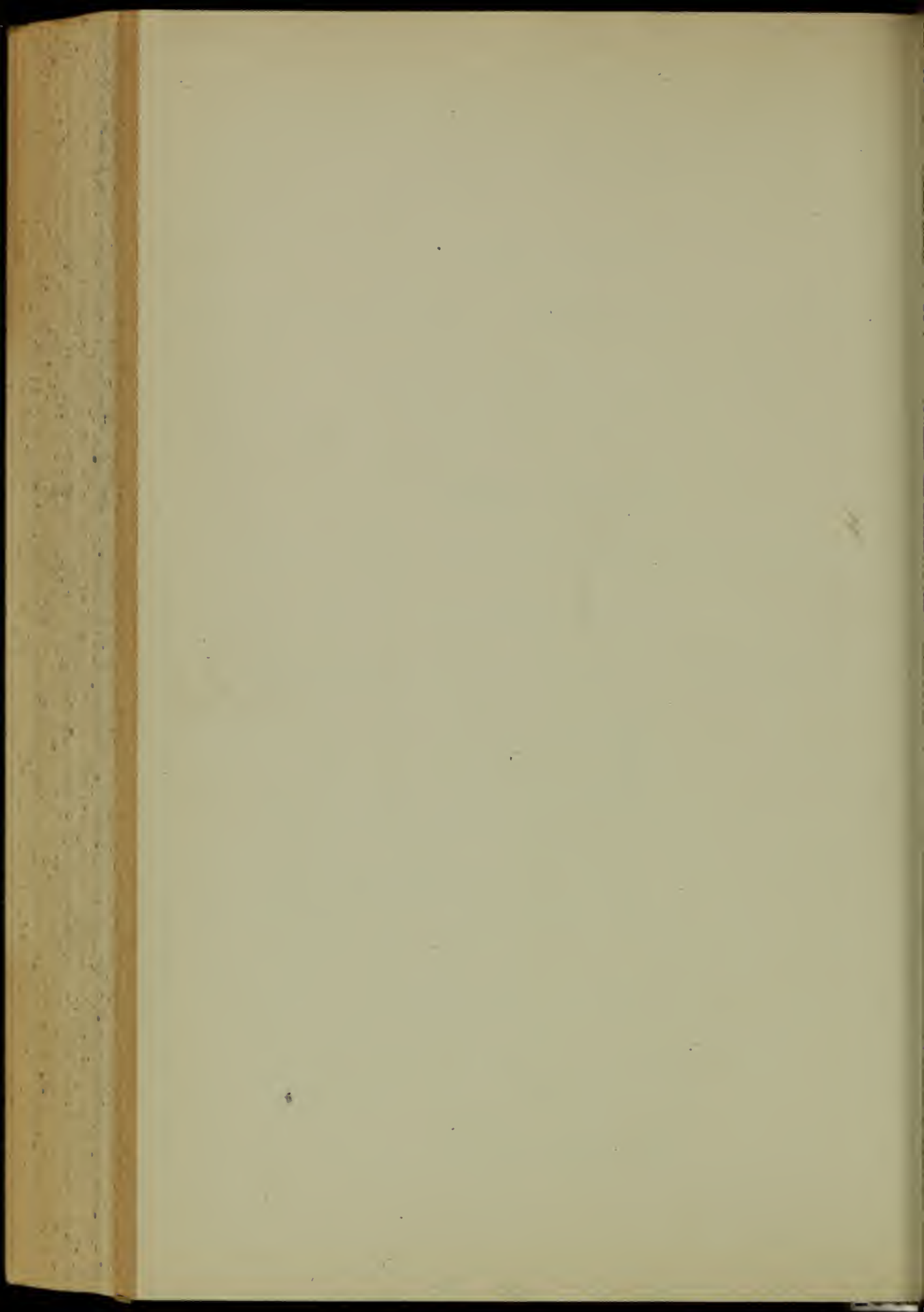
SATURDAY, DECEMBER 29TH, AT 8, P. M.

PROGRAMME.

- | | |
|------------------|--|
| L. v. BEETHOVEN. | MUSIC TO THE BALLET, "Men of Prometheus."
op. 43.
Overture.—
Adagio. Allegro con brio.—
Allegro vivace.—
Adagio —
Grave.—
Allegro con brio.—
Allegro.—
Andantino, Adagio, Allegro.—
Finale, Allegretto, Allegro molto, Presto. |
| A. LINDNER. | CONCERTO for VIOLONCELLO, op. 34.
Allegro.—Serenade (andante).—Tarentelle (allegro vivace.)
(First time in Boston.) |
| FR. LISZT. | SYMPHONIC POEM, "Tasso." |
-

SOLOIST:

MR. FRITZ GIESE.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XII. CONCERT.

SATURDAY, JANUARY 5TH, AT 8, P. M.

PROGRAMME.

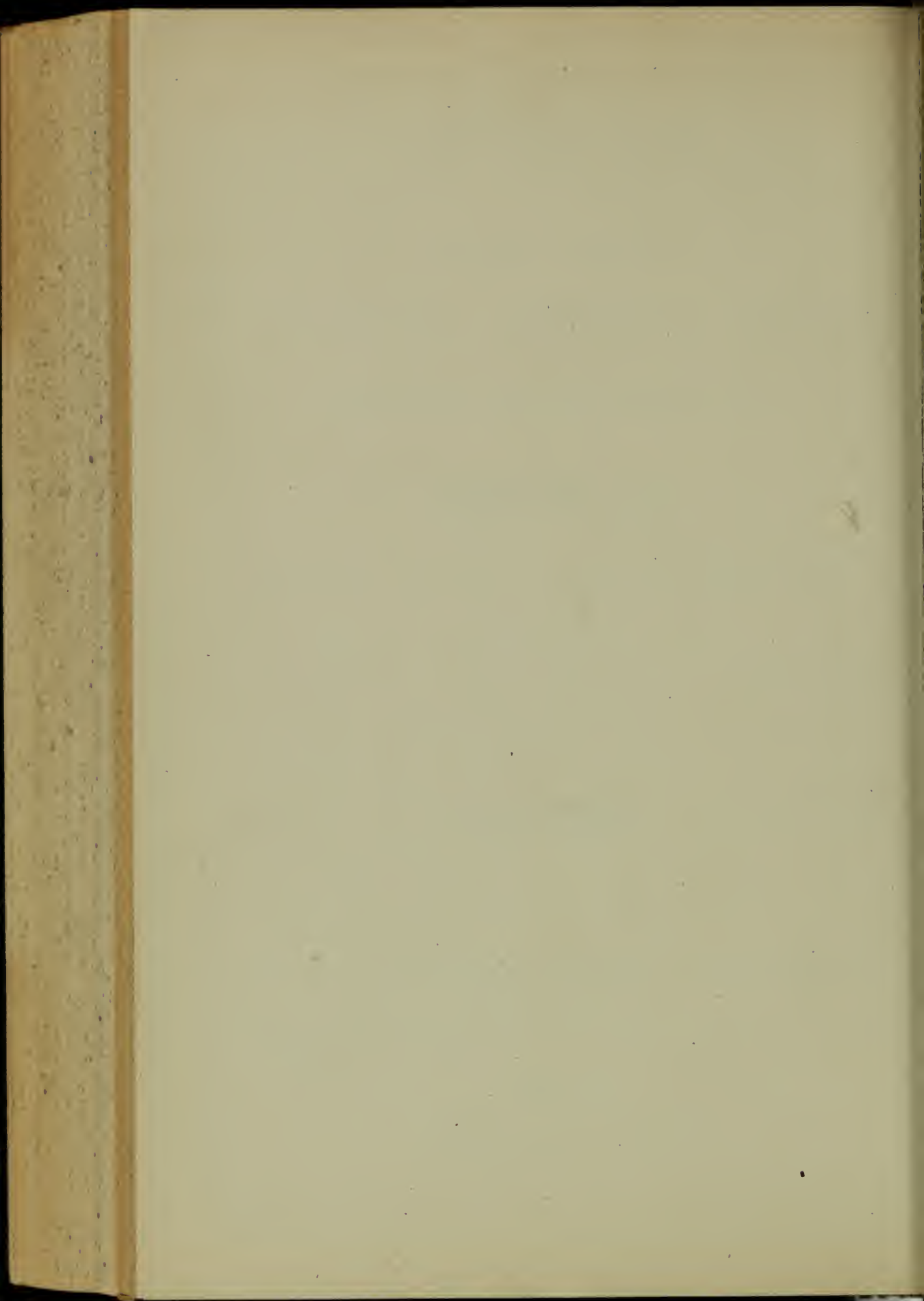
W. A. MOZART. SYMPHONY in E flat.

M. MOSZKOWSKI. CONCERTO for VIOLIN.
(First time in Boston.)

CAM. SAINT-SAËNS. SYMPHONY No. 3, in C minor.
(First time in Boston.)

SOLOIST:

MR. T. ADAMOWSKI.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XII. CONCERT.

SATURDAY, JANUARY 5TH, AT 8, P. M.

PROGRAMME.

W. A. MOZART.

SYMPHONY in E flat.

Adagio: Allegro.—Andante.—Menuetto and Trio.—
Allegretto.—Finale.—Allegro.

M. MOSZKOWSKI.

CONCERTO for VIOLIN, in E. op. 30.

Allegro commodo.—Andante.—Vivace.

(First time in Boston.)

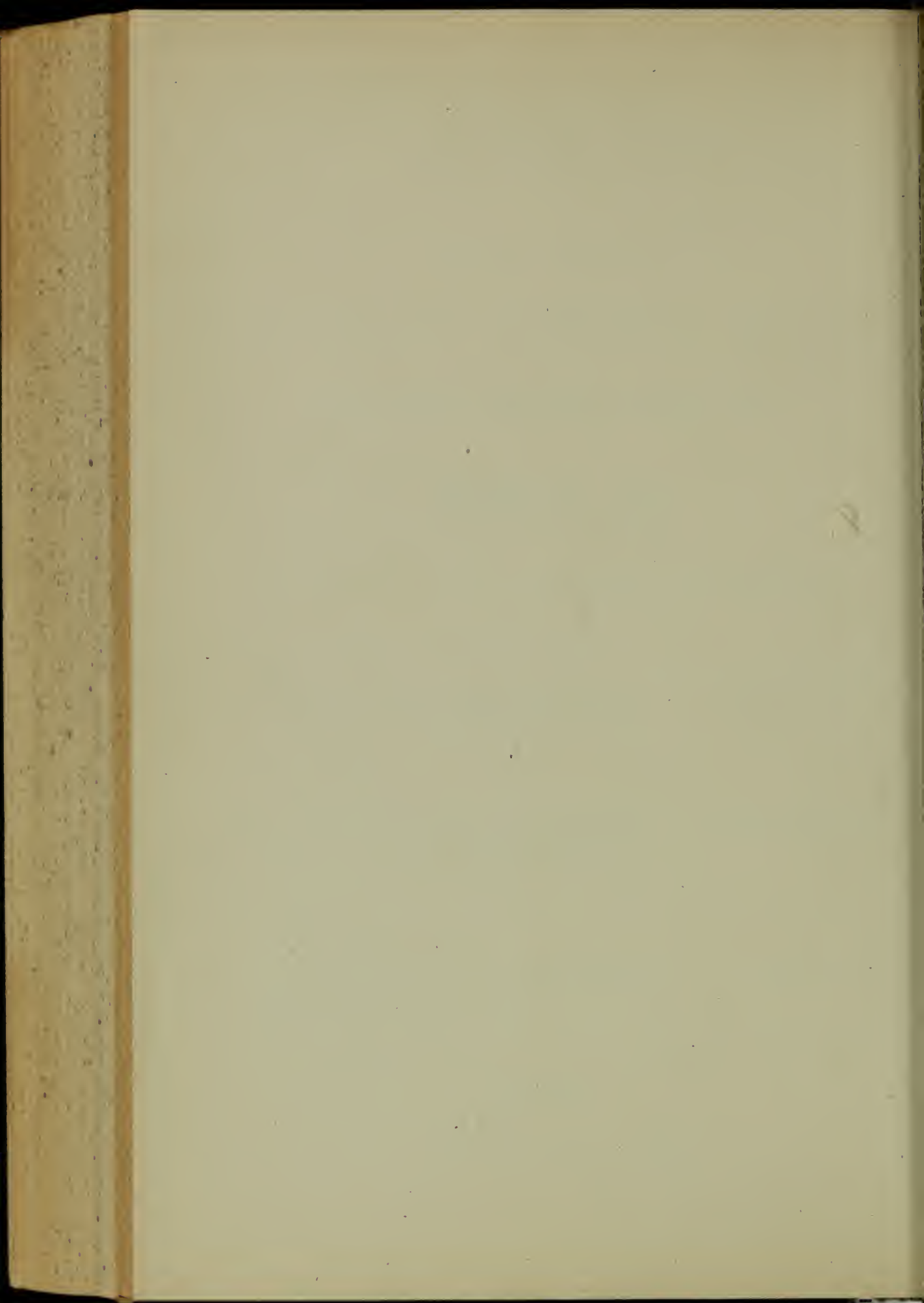
R. WAGNER.

SELECTION

from SIEGFRIED and GOTTERDÄMMERUNG.

SOLOIST:

MR. T. ADAMOWSKI.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIII. CONCERT.

SATURDAY, JANUARY 12TH, AT 8, P. M.

PROGRAMME.

L. SPOHR.

OVERTURE. "Jessonda."

C. v. GLUCK.

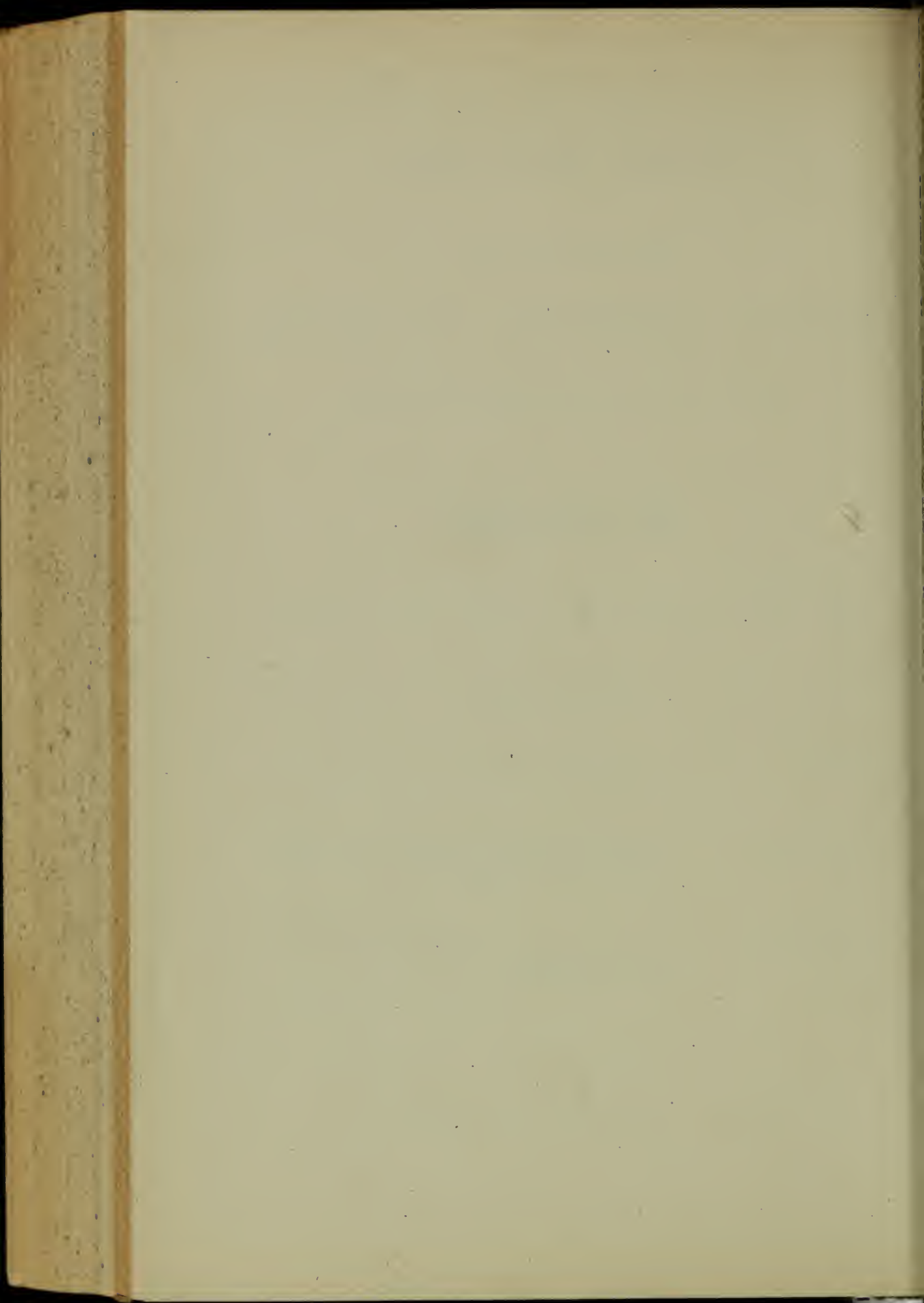
REIGEN SELIGER GEISTER UND FURIEN
DANSE, from "Orpheus."

FR. SCHUBERT.

BALLET MUSIC AND ENTR' ACTE,
from "Rosamunde."

L. v. BEETHOVEN.

SYMPHONY, No. 6. (Pastorale.)



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

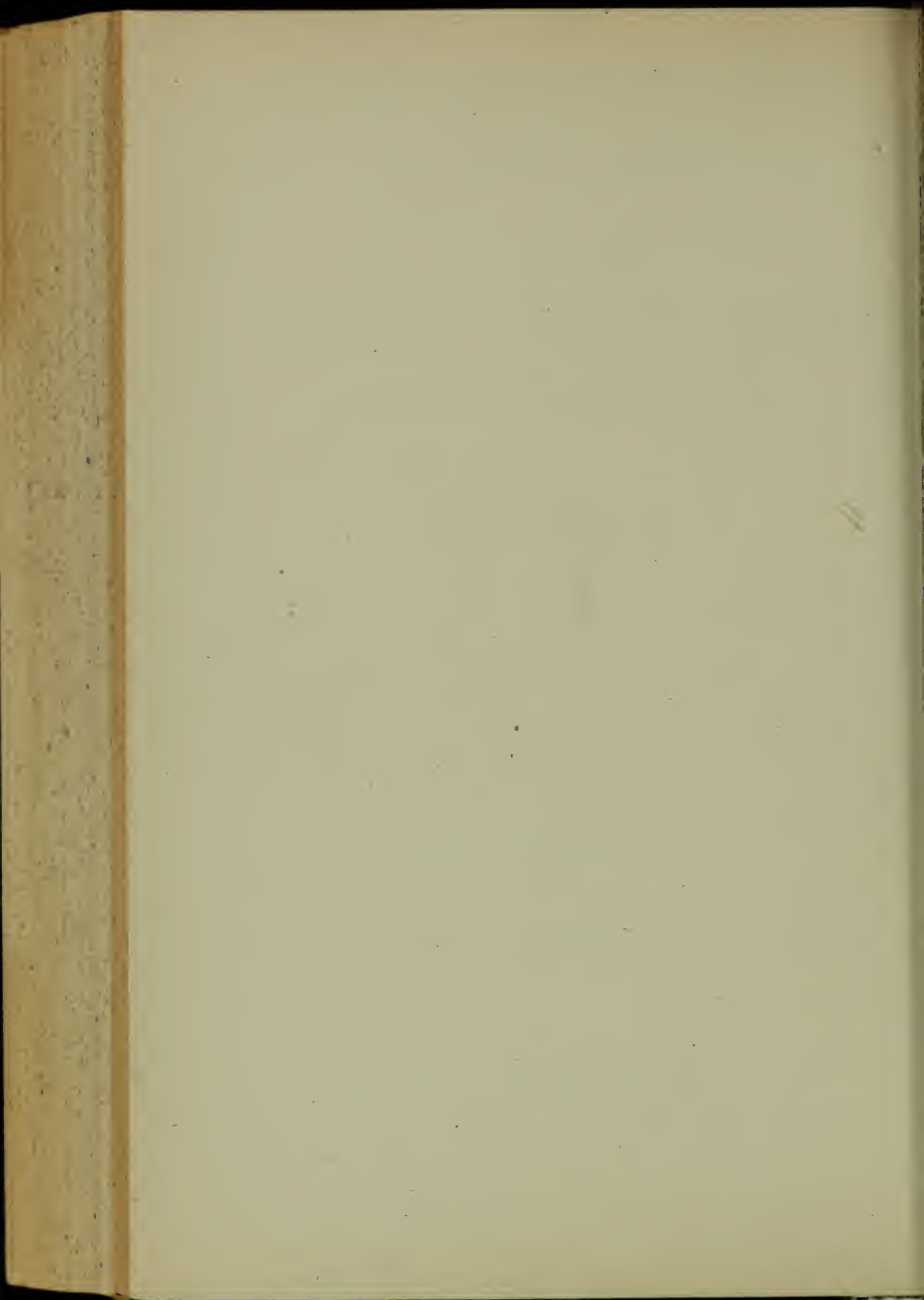
MR. WILHELM GERICKE, CONDUCTOR.

XIII. CONCERT.

SATURDAY, JANUARY 12TH, AT 8, P. M.

PROGRAMME.

- L. SPOHR. / OVERTURE. "Jessonda."
- C. v. GLUCK. REIGEN SELIGER GEISTER UND FURIEN
DANSE, from "Orpheus."
- FR. SCHUBERT. / BALLET MUSIC AND ENTR' ACTE,
from "Rosamunde."
-
- L. v. BEETHOVEN. SYMPHONY, No. 6. (Pastorale.)
AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY
(Allegro ma non troppo).— SCENE BY THE BROOK. (Andante molto moto).—
MERRY GATHERING OF THE COUNTRY PEOPLE. (Allegro.) STORM.
TEMPEST. (Allegro.) HERDSMAN'S SONG, BLITHE AND THANKFUL
FEELINGS AFTER THE TEMPEST. (Allegretto.)



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIV. CONCERT.

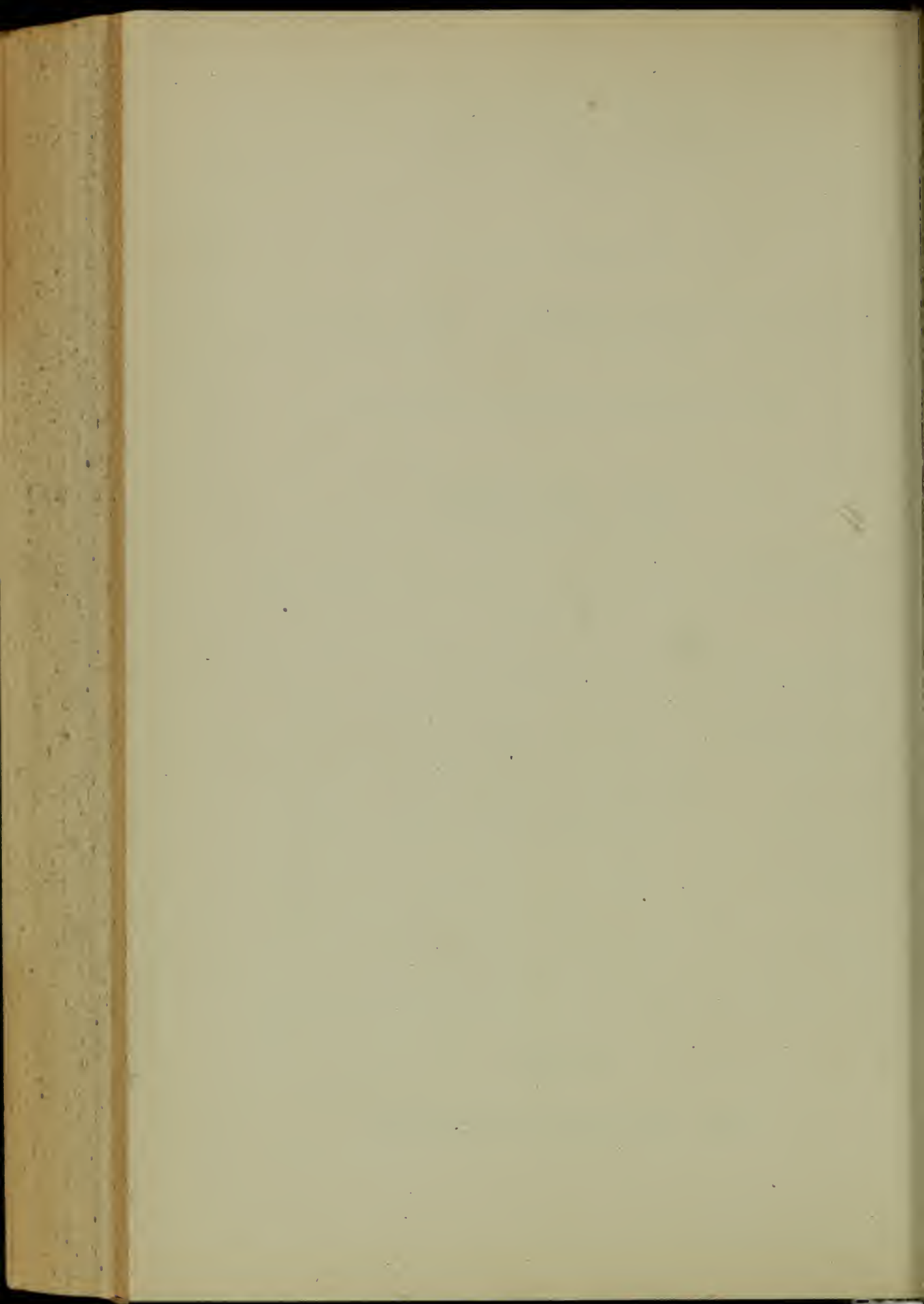
SATURDAY, JANUARY 26TH, AT 8, P. M.

PROGRAMME.

H. REINHOLD.	CONCERT OVERTURE.
W. A. MOZART.	ARIA. "Don Giovanni."
FR. LISZT.	SYMPHONIC POEM. "Ideale."
MEHUL.	ARIA.
JOH. BRAHMS.	SYMPHONY in E minor, No. 4.

SOLOIST:

MISS GERTRUDE FRANKLIN.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIV. CONCERT.

SATURDAY, JANUARY 26TH, AT 8, P. M.

PROGRAMME.

H. REINHOLD.

/ CONCERT OVERTURE.

W. A. MOZART.

ARIA. "Non mi dir," from "Don Giovanni."

FR. LISZT.

/ SYMPHONIC POEM. "Ideale."

E. H. MEHUL.

ARIA. "Quand le Guerrier," from "Euphrosine."

JOH. BRAHMS.

/ SYMPHONY in E minor, No. 4.
Allegro non troppo.—Andante moderato.—
Allegro gioioso.—Allegro energico e passionato.

SOLOIST:

MISS GERTRUDE FRANKLIN.

ARIA. "NON MI DIR." FROM "DON GIOVANNI."

MOZART.

Say not, then, dear love of me,
That I am cruel unto thee,
Since you know my constancy,
And how faithfully I love.

Calm, ah! calm that anxious heart,
Unless with grief you'd see me die.
A day will come, no more to part.
And Heaven to us its grace will prove.

ARIA. "QUAND LE GUERRIER," FROM "EUPHROSINE."

MEHUL.

When the warrior to battle flies
For victory only he sighs.
For the laurel death he braves—
His only friends the soldiers are,
Glory his mistress.
But if tender love his heart encharms,
A sweet sigh blends with the noise of arms;
The image of her for whom he burns
Follows in the thick of danger.
And if perils allure him,
After victory he will dearer be.
The warrior returns,—
God, who his arm sustained,
Promises yet another victory.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XV. CONCERT.

SATURDAY, FEBRUARY 2D, AT 8, P. M.

PROGRAMME.

- | | |
|--------------|----------------------------------|
| C. GOLDMARK. | OVERTURE. "Penthesilea." |
| B. MOLIQUE. | CONCERTO for VIOLIN, in A minor. |
| A. DVOŘÁK. | SUITE in D minor. |
| <hr/> | |
| N. W. GADE. | SYMPHONY in B flat, No. 4. |
-

SOLOIST:

MR. EMIL MAHR.

SPECIAL ANNOUNCEMENT.

MUSIC HALL,

WEDNESDAY AFTERNOON, JANUARY 30TH, AT 2.30.

THIRD

YOUNG PEOPLE'S POPULAR,

BY THE

BOSTON SYMPHONY ORCHESTRA,

MR. WILHELM GERICKE, CONDUCTOR.

SOLOISTS:

MR. C. M. LOEFFLER.

MR. XAVER REITER.

Programme.

OVERTURE. "Freischuetz."	WEBER.
CONCERTO for HORN.	MOZART.
MR. REITER.	
VARIATIONS from the "Rustic Wedding."	GOLDMARK.
FANTASIE for VIOLIN, op. 46. (two movements.)	BRUCH.
MR. LOEFFLER.	
INTRODUCTION AND SELECTIONS, from the 3d Act "Die Meistersinger."	WAGNER.
SYMPHONIC POEM. "Tasso."	LISZT.

TICKETS NOW READY AT THE BOX OFFICE, MUSIC HALL.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XV. CONCERT.

SATURDAY, FEBRUARY 2D, AT 8, P. M.

PROGRAMME.

C. GOLDMARK. OVERTURE. "Penthesilea."

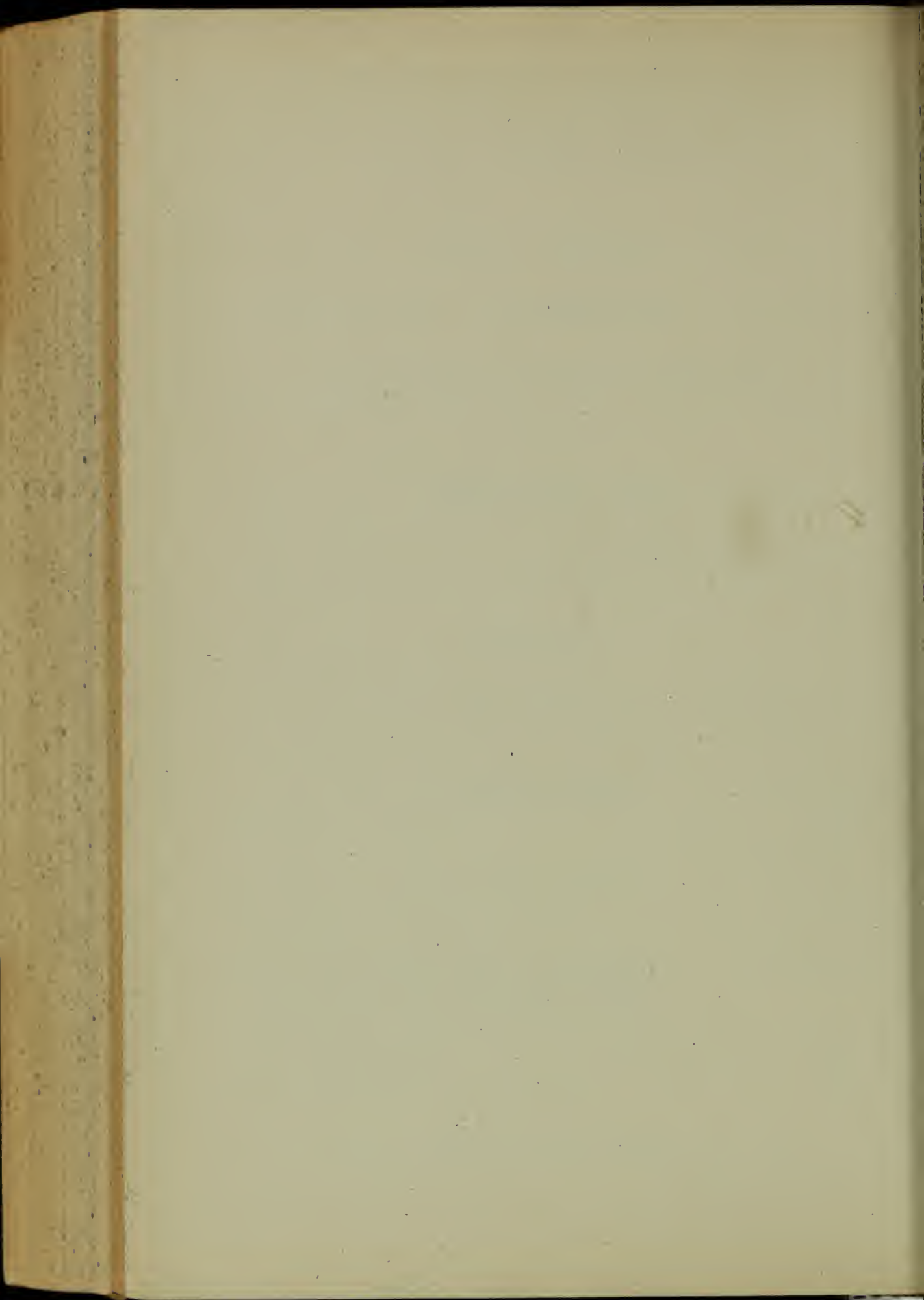
B. MOLIQUE. CONCERTO for VIOLIN, in A minor.
Allegro.—Andante.—Rondo.

A. DVOŘÁK. SUITE in D minor, op. 39.

N. W. GADE. SYMPHONY in B flat, No. 4. op. 20.
Introduction: Allegro.—Andante con moto.—
Scherzo. Allegro ma non troppo e tranquillamente.—
Allegro molto vivace.

SOLOIST:

MR. EMIL MAHR.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVI. CONCERT.

SATURDAY, FEBRUARY 9TH, AT 8, P. M.

PROGRAMME.

H. BERLIOZ. OVERTURE. "Benvenuto Cellini."

M. VOGRICH. CONCERTO FOR PIANOFORTE.
(First time in Boston.)

R. FUCHS. SERENADE in E minor, No. 1.

ROB. SCHUMANN. SYMPHONY in C major.

SOLOIST FOR CONCERT FEB'Y 9TH.

MISS ADELE AUS DER OHE.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVI. CONCERT.

SATURDAY, FEBRUARY 9TH, AT 8, P. M.

PROGRAMME.

H. BERLIOZ. / OVERTURE. "Benvenuto Cellini."

M. VOGRICH. / CONCERTO FOR PIANOFORTE.
Allegro.—Intermezzo.—Allegro con fuoco.
(First time in Boston.)

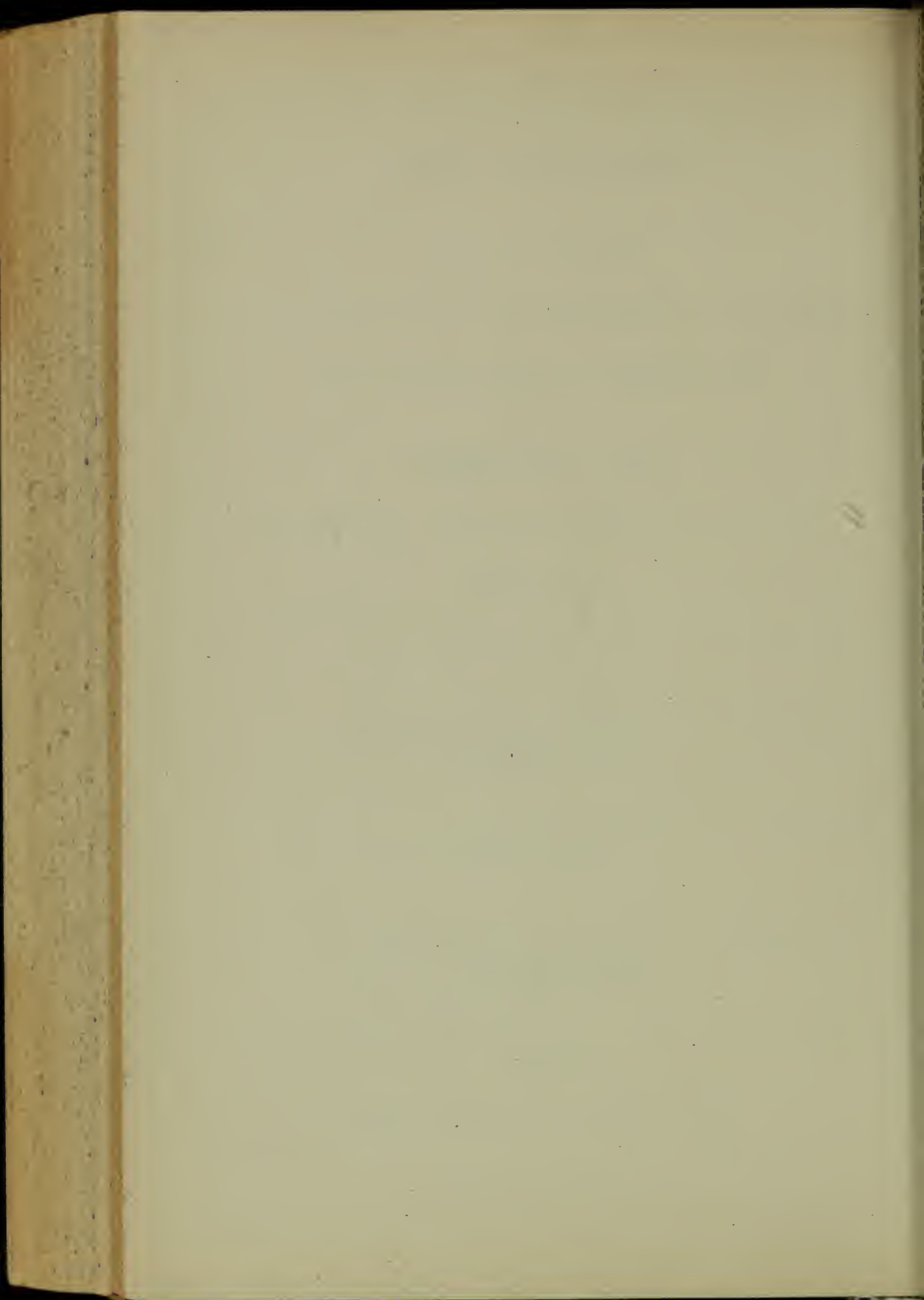
J. HAYDN. / VARIATIONS on the
AUSTRIAN NATIONAL HYMN.

ROB. SCHUMANN. / SYMPHONY in C, No. 2, op. 61.
Sostenuto assai; Allegro ma non troppo.—
Scherzo (Allegro vivace).—
Adagio.—Allegro molto vivace.

SOLOIST:

MISS ADELE AUS DER OHE.

The Piano used is a Steinway.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVII. CONCERT.

SATURDAY, FEBRUARY 23D, AT 8, P. M.

PROGRAMME.

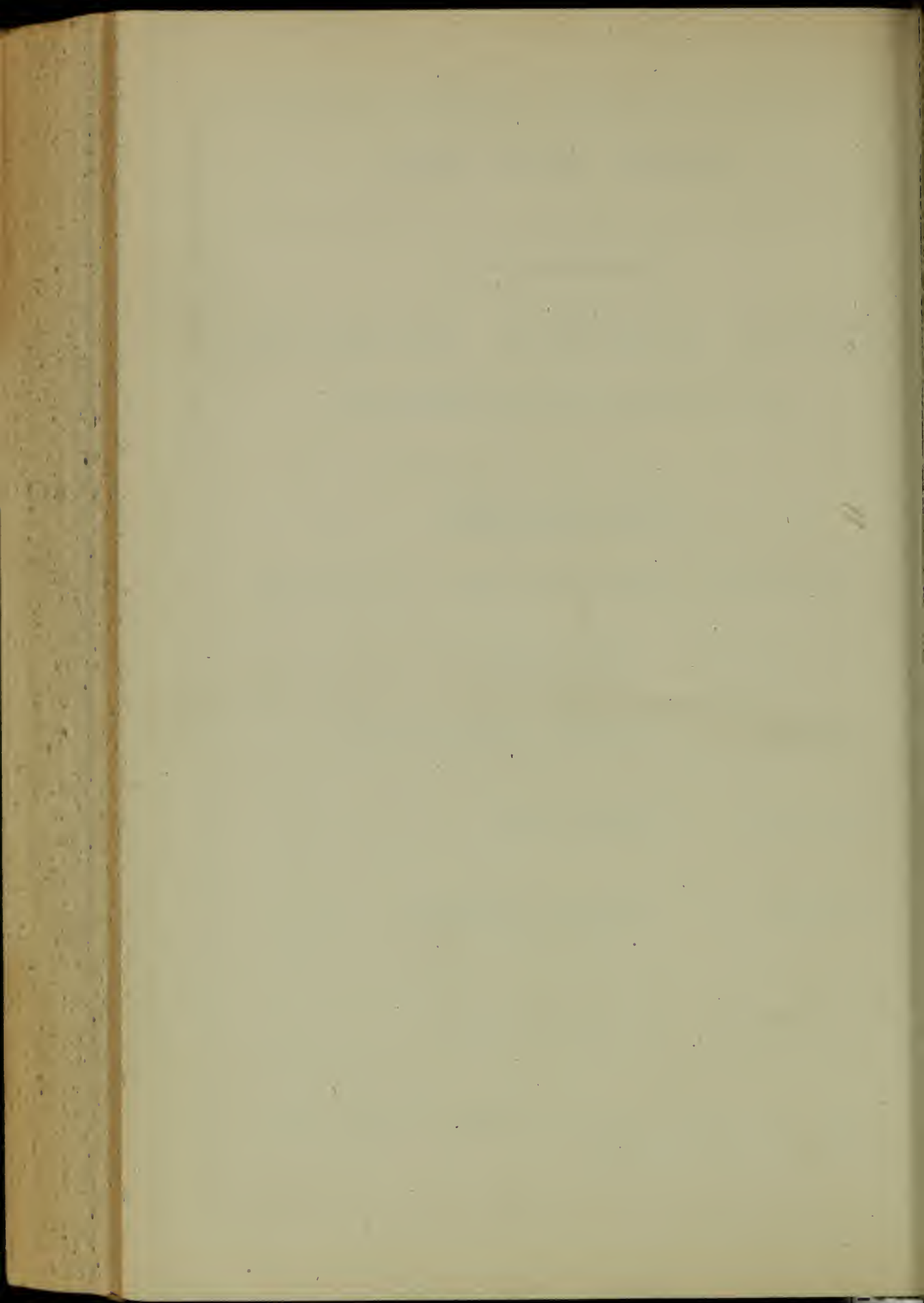
C. v. GLUCK. OVERTURE. "Iphigenie in Aulis."

J. SEB. BACH. SUITE in D major.

A. DVOŘÁK. SYMPHONIC VARIATIONS.
(First time.)

L. v. BEETHOVEN. SYMPHONY in F, No. 8.

NOTE. The 17th Public Rehearsal will be given on Thursday Afternoon, February 21st, Friday being a holiday.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVII. CONCERT.

SATURDAY, FEBRUARY 23D, AT 8, P. M.

PROGRAMME.

C. v. GLUCK.

OVERTURE. "Iphigenie in Aulis."
(Wagner's arrangement.)

J. SEB. BACH.

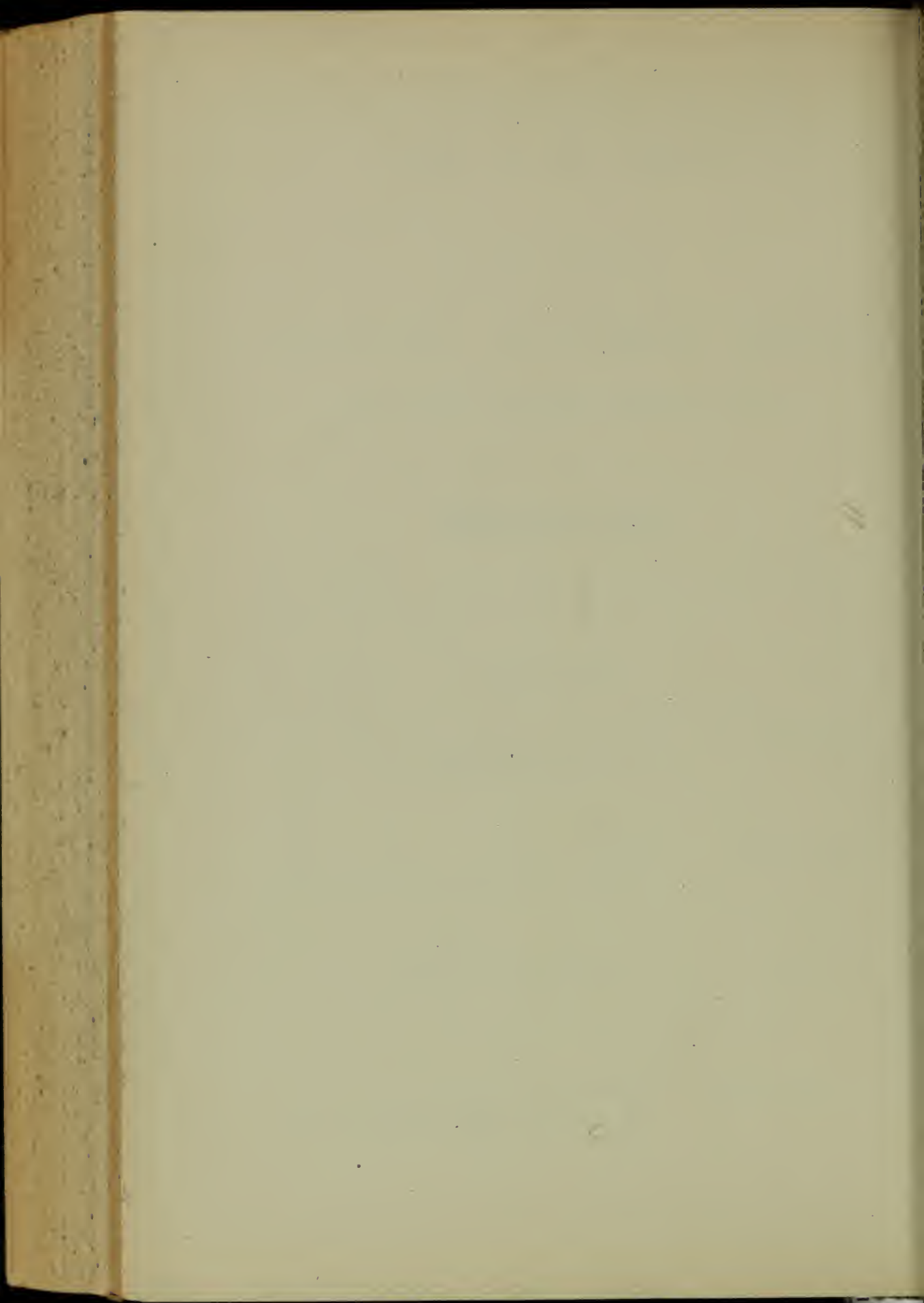
SUITE in D major.
OVERTURE, AIR, GAVOTTE, BOURRÉE AND GIGUE.

A. DVOŘÁK.

SYMPHONIC VARIATIONS.
- (First time.)

L. v. BEETHOVEN.

SYMPHONY in F, No. 5.
Allegro vivace e con brio.—Allegretto scherzando,—
Tempo di menuetto.—Allegro vivace.—



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, MARCH 2D, AT 8, P. M.

PROGRAMME.

G. W. CHADWICK. OVERTURE, "Melpomene."

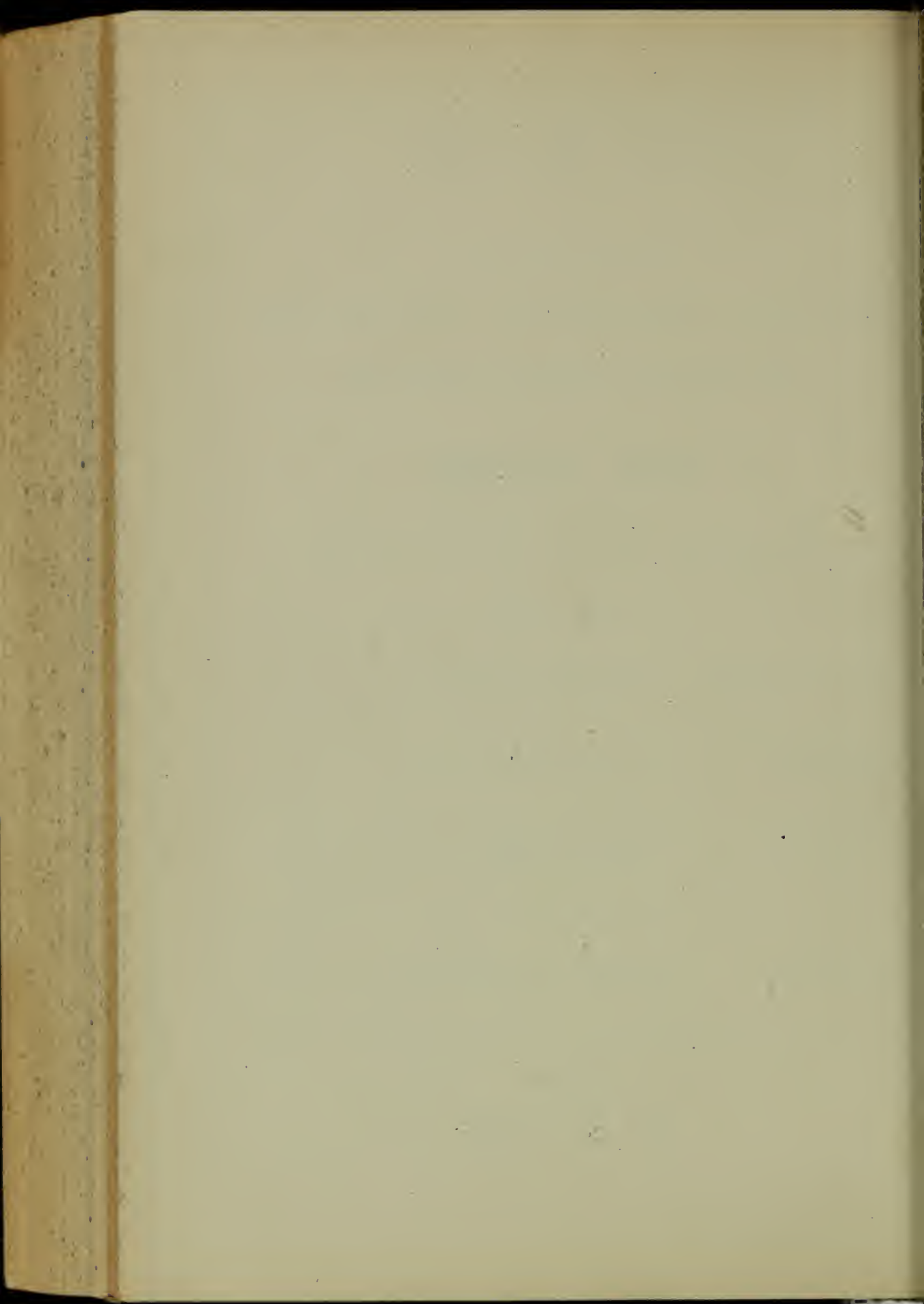
MAX BRUCH. CONCERTO for VIOLIN, No. 2.

H. BERLIOZ. THREE MOVEMENTS from the SYMPHONY
"Romeo and Juliet."

R. WAGNER. VORSPIEL, "Die Meistersinger."

SOLOIST:

MR. OTTO ROTH.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, MARCH 2D, AT 8, P. M.

PROGRAMME.

G. W. CHADWICK. OVERTURE. "Melpomene."

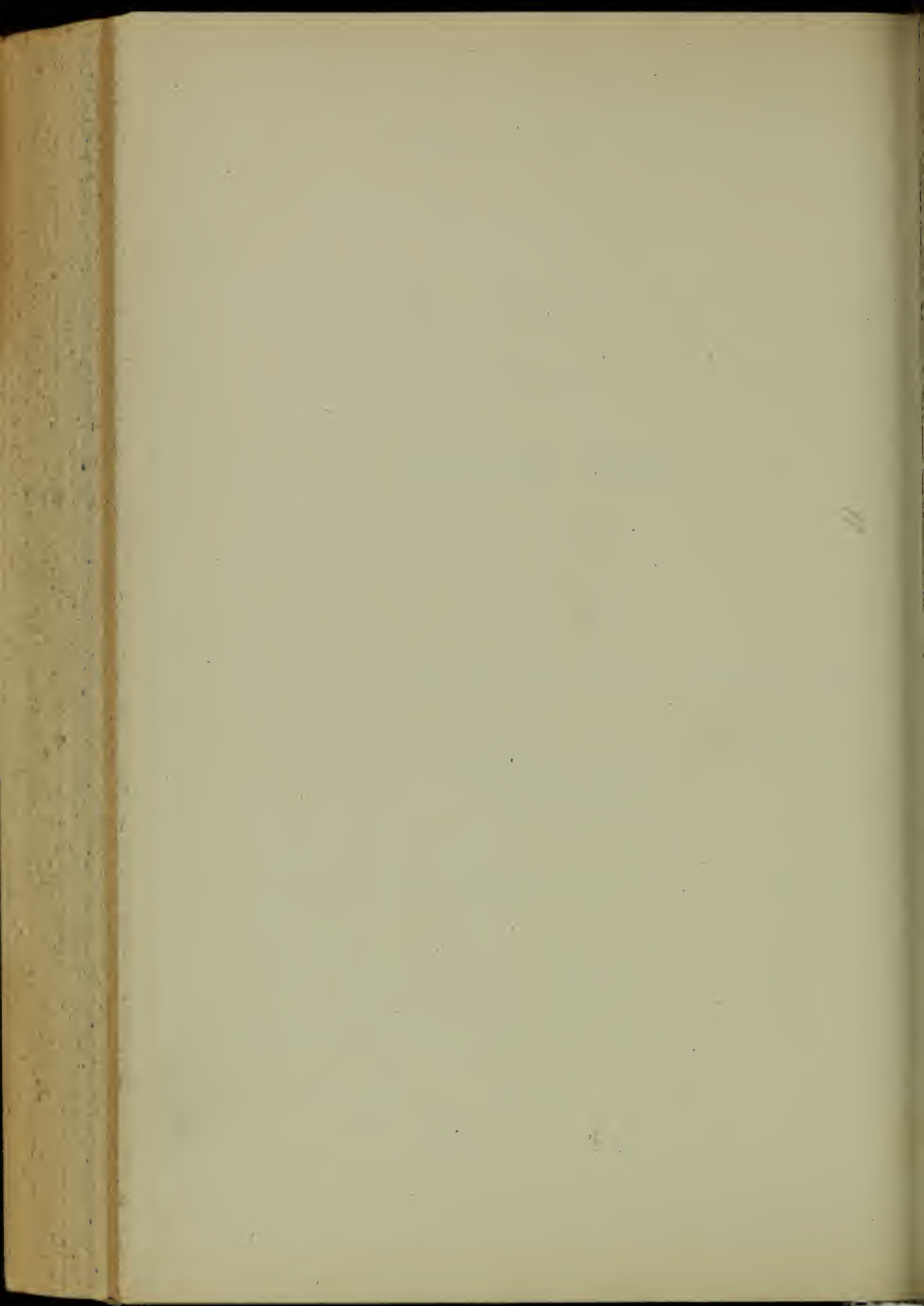
MAX BRUCH. CONCERTO for VIOLIN, in D minor, No. 2. op. 44.
Adagio ma non troppo.—
Allegro moderato.—
Finale (Allegro molto).

H. BERLIOZ. THREE MOVEMENTS from the SYMPHONY
"Romeo and Juliet."

R. WAGNER. VORSPIEL, "Die Meistersinger."

SOLOIST:

MR. OTTO ROTH.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIX. CONCERT.

SATURDAY, MARCH 9TH. AT 8. P. M.

PROGRAMME.

J. BRAHMS.

ACADEMIC OVERTURE.

ARIA.

H. GRADENER.

CAPRICCIO.

(First time in Boston.)

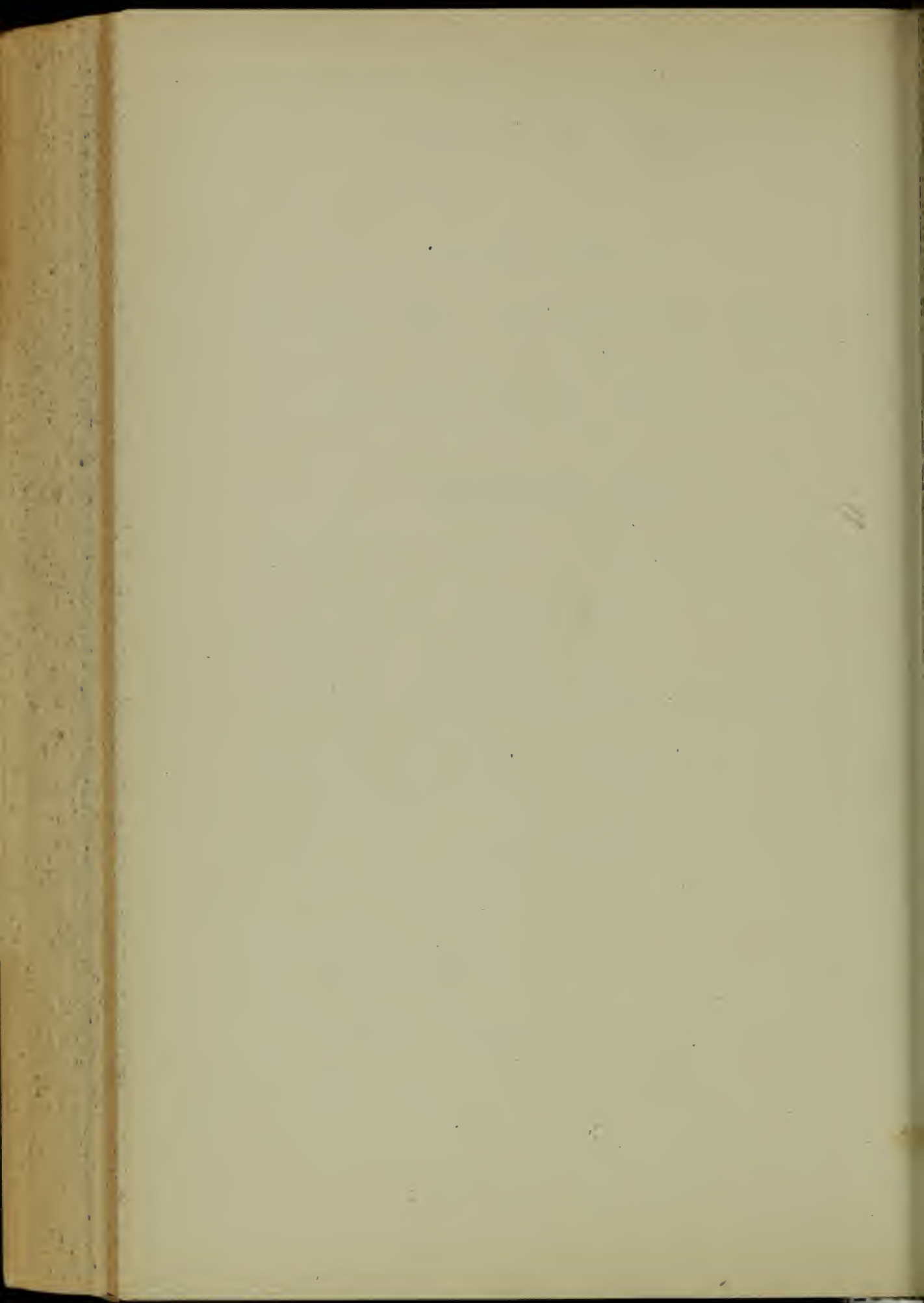
SONGS WITH PIANO.

W. A. MOZART.

SYMPHONY, in C major. (Jupiter).

(Composed, 1789.)

SOLOIST to be announced.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIX. CONCERT.

SATURDAY, MARCH 9TH, AT 8, P. M.

PROGRAMME.

J. BRAHMS. ACADEMIC OVERTURE.

F. MENDELSSOHN. ARIA. "Infelice."

H. GRADENER. CAPRICCIO.

SONGS WITH PIANO.

B. GODARD. a) L'AMOUR.

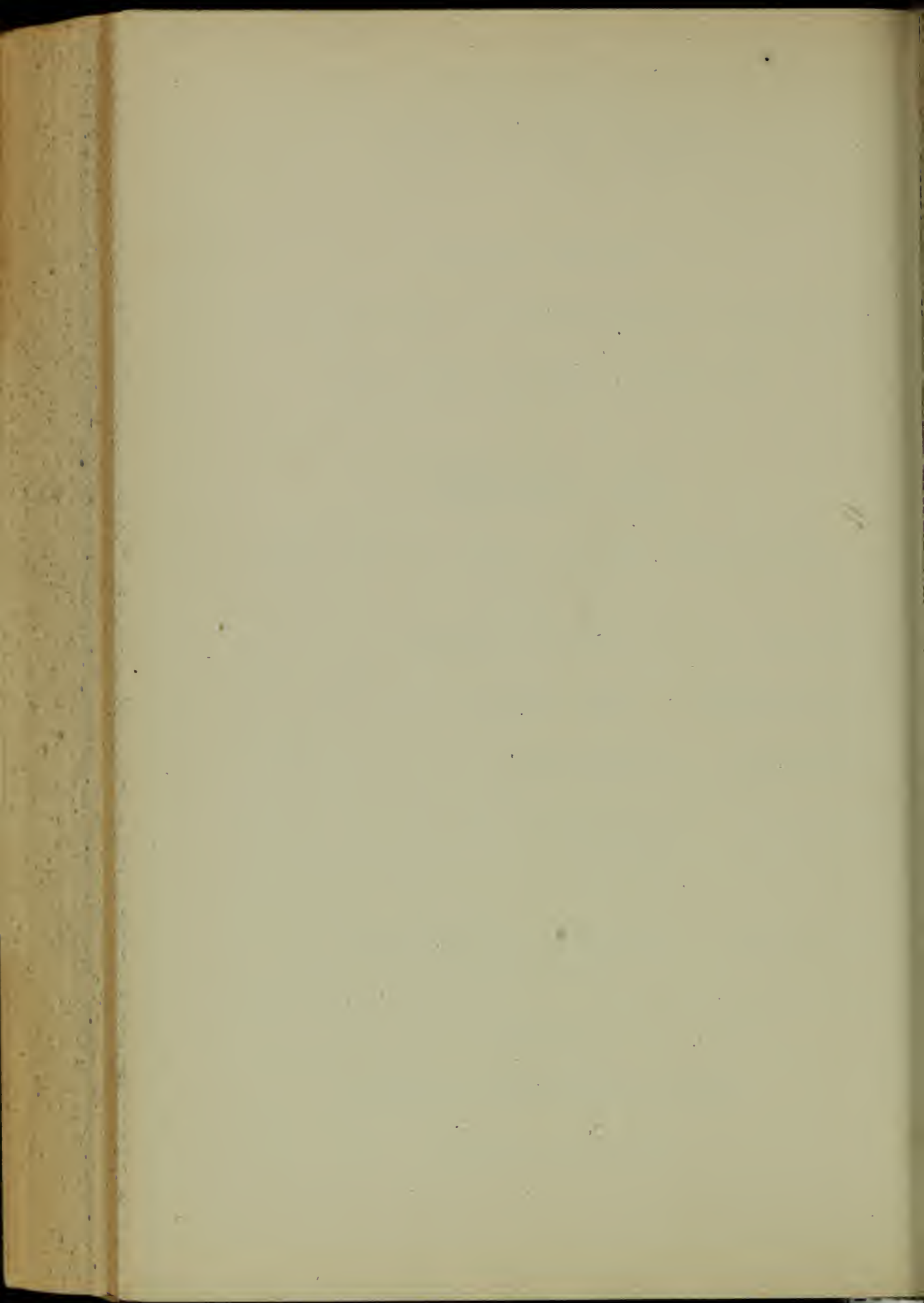
b) DITES MOI.

W. A. MOZART. SYMPHONY, in C major. (Jupiter).
(Composed, 1789.)

SOLOIST:

MRS. E. HUMPHREY ALLEN.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XX. CONCERT.

SATURDAY, MARCH 23D, AT 8, P. M.

PROGRAMME.

- | | |
|------------------|--|
| F. SMETANA. | OVERTURE. "Die Verkaufte Braut." |
| L. v. BEETHOVEN. | CONCERTO FOR PIANOFORTE, VIOLIN AND
VIOLONCELLO. |
| FR. SCHUBERT. | UNFINISHED SYMPHONY, in B minor.
Allegro moderato.—Andante con moto.— |
| ANT. DVORÁK. | SCHERZO CAPRICCIOSO. |
-

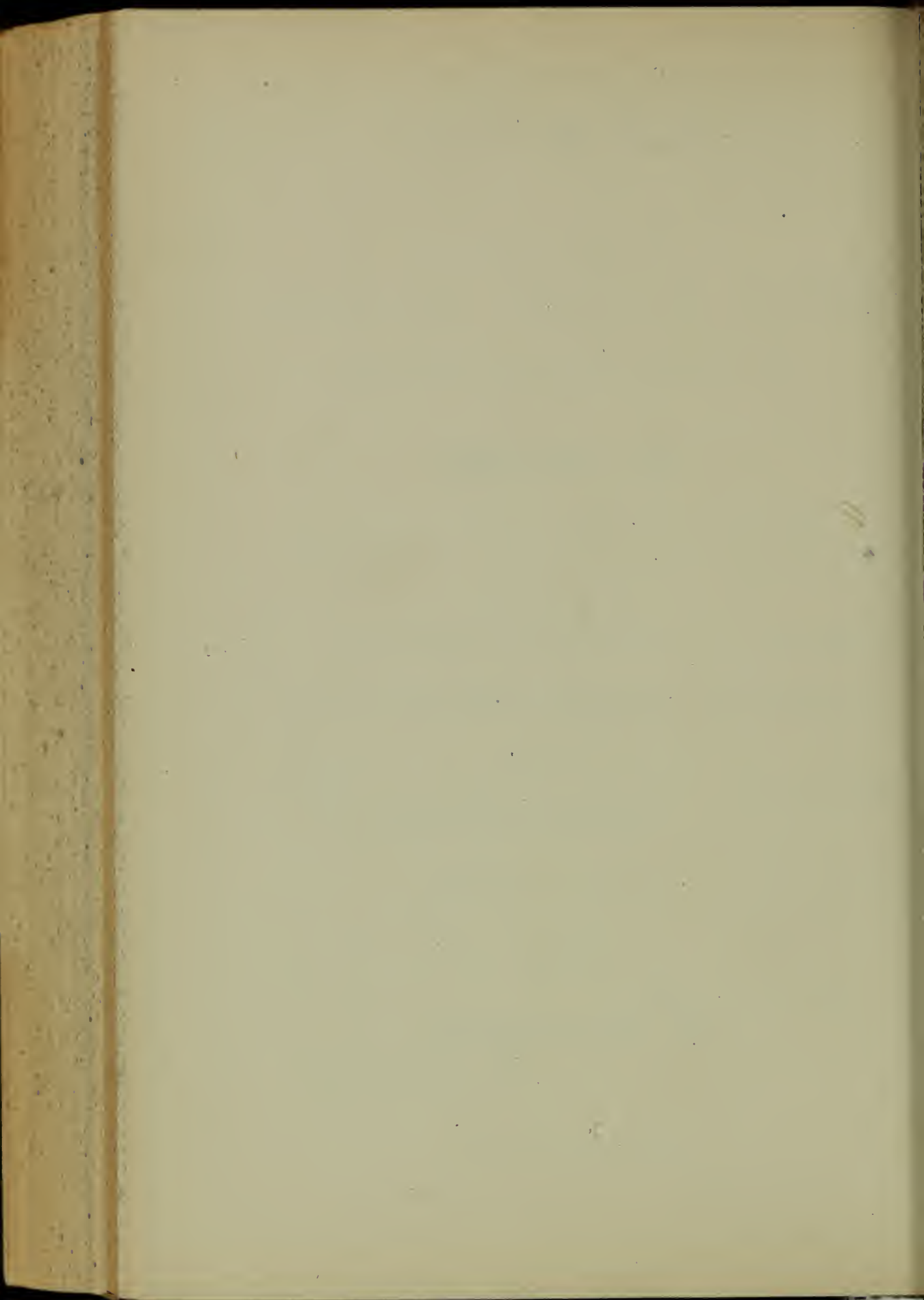
SOLOISTS:

MR. B. J. LANG.

MR. FRANZ KNEISEL.

MR. FRITZ GIEZE.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XX. CONCERT.

SATURDAY, MARCH 23D, AT 8, P. M.

PROGRAMME.

- | | |
|------------------|---|
| F. SMETANA. | OVERTURE. "Die Verkaufte Braut." |
| L. v. BEETHOVEN. | CONCERTO FOR PIANOFORTE, VIOLIN AND
VIOLONCELLO.
Allegro.—Largo.—Rondo alla Polacca.— |
| FR. SCHUBERT. | UNFINISHED SYMPHONY, in B minor.
Allegro moderato.—Andante con moto.— |
| ANT. DVOŘÁK. | SCHERZO CAPRICCIOSO. |
-

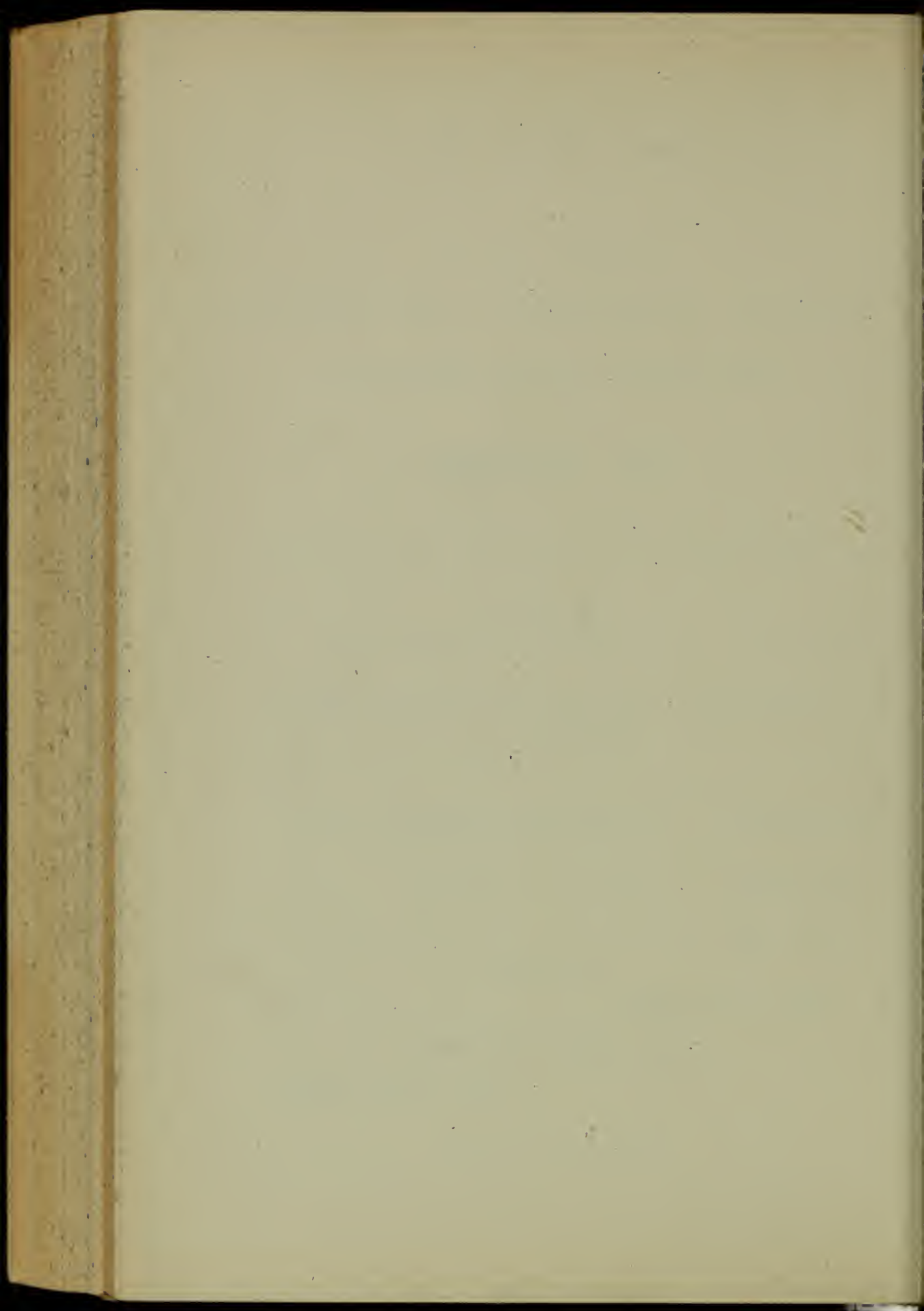
SOLOISTS:

MR. B. J. LANG.

MR. FRANZ KNEISEL.

MR. FRITZ GIEZE.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXI. CONCERT.

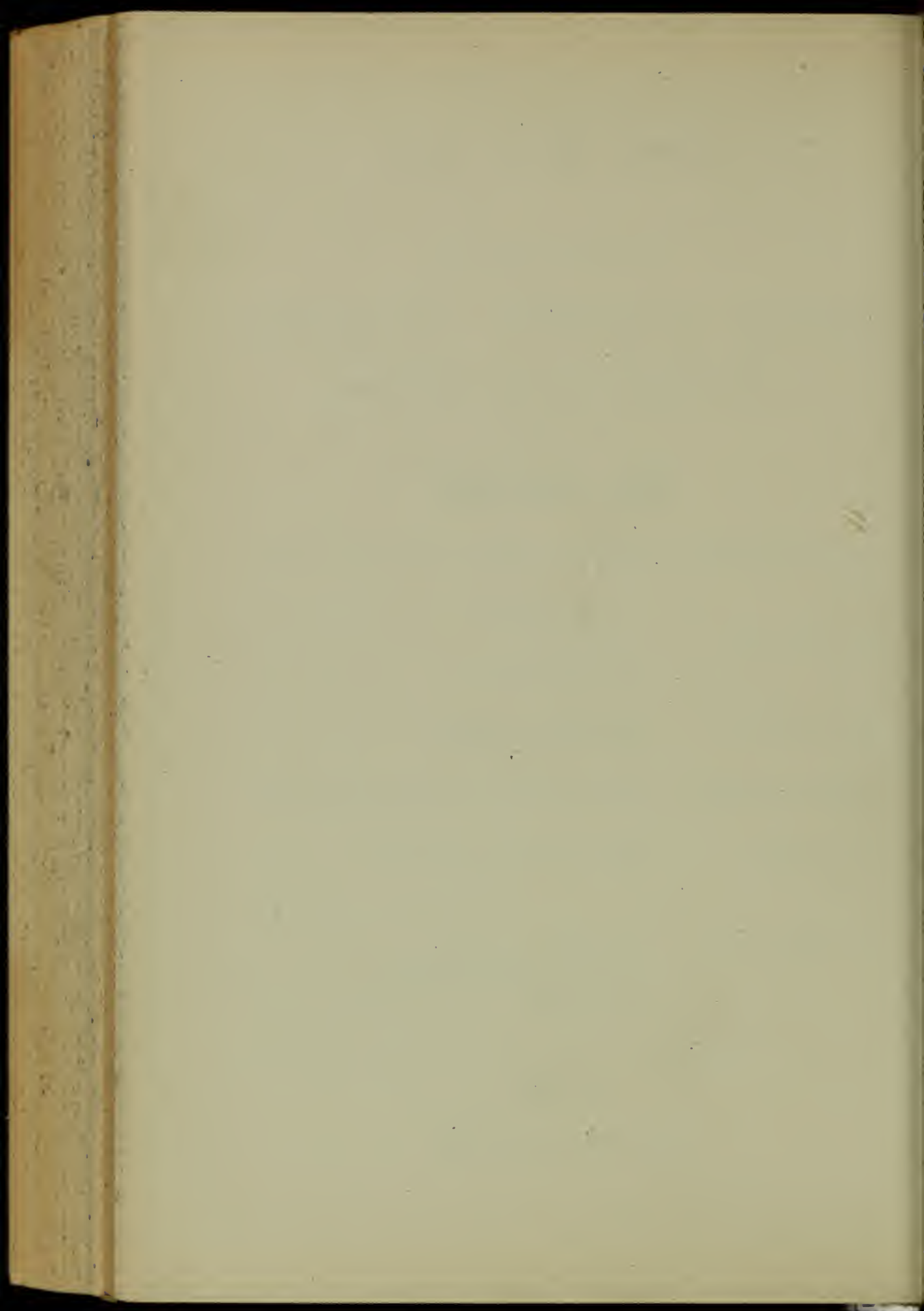
SATURDAY, MARCH 30TH, AT 8, P. M.

PROGRAMME.

- | | |
|-----------------|--|
| FR. SCHUBERT. | OVERTURE in B.
(First time in Boston.) |
| W. A. MOZART. | CONCERTO FOR HORN.
Allegro.—Romance.—Rondo. |
| F. MENDELSSOHN. | SCHERZO from the REFORMATION SYMPHONY. |
| ROB. FUCHS. | SERENADE No. 3, for STRINGS. |
-
- | | |
|------------------|--|
| L. v. BEETHOVEN. | SYMPHONY in A, No. 7.
Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—
Allegro con brio. |
|------------------|--|
-

SOLOIST:

MR. XAVER REITER.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXI. CONCERT.

SATURDAY, MARCH 30TH, AT 8, P. M.

PROGRAMME.

FR. SCHUBERT.

OVERTURE in B.
(First time in Boston.)

W. A. MOZART.

CONCERTO FOR HORN.
Allegro.—Romance.—Rondo.

F. MENDELSSOHN.

SCHERZO from the REFORMATION SYMPHONY.

ROB. FUCHS.

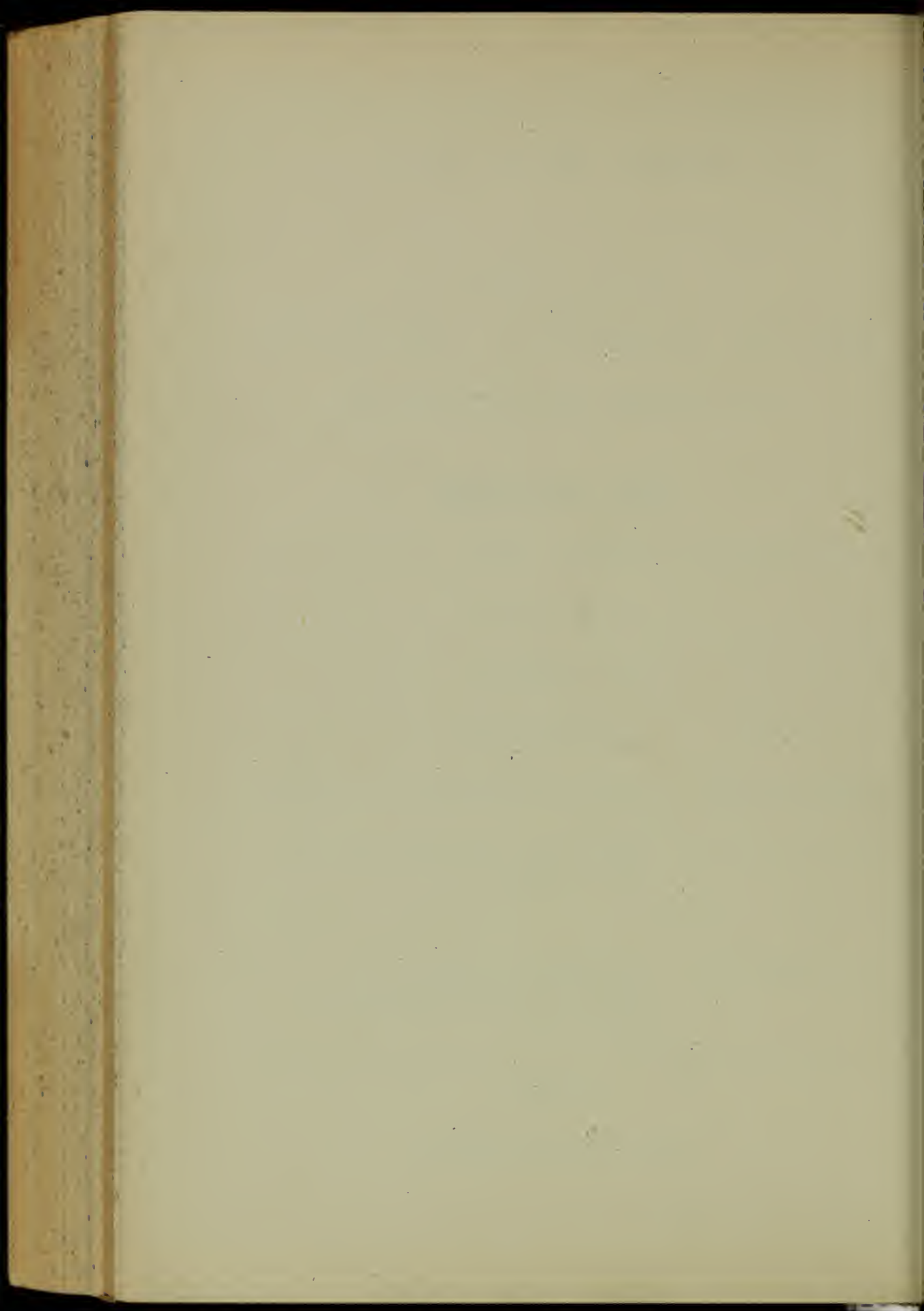
SERENADE for STRINGS, No. 3, in E minor.
Romance.—Minuet.—Allegretto grazioso.—
Finale alla Zingarese.

L. v. BEETHOVEN.

SYMPHONY in A, No. 7.
Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—
Allegro con brio.

SOLOIST:

MR. XAVER REITER.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXII. CONCERT.

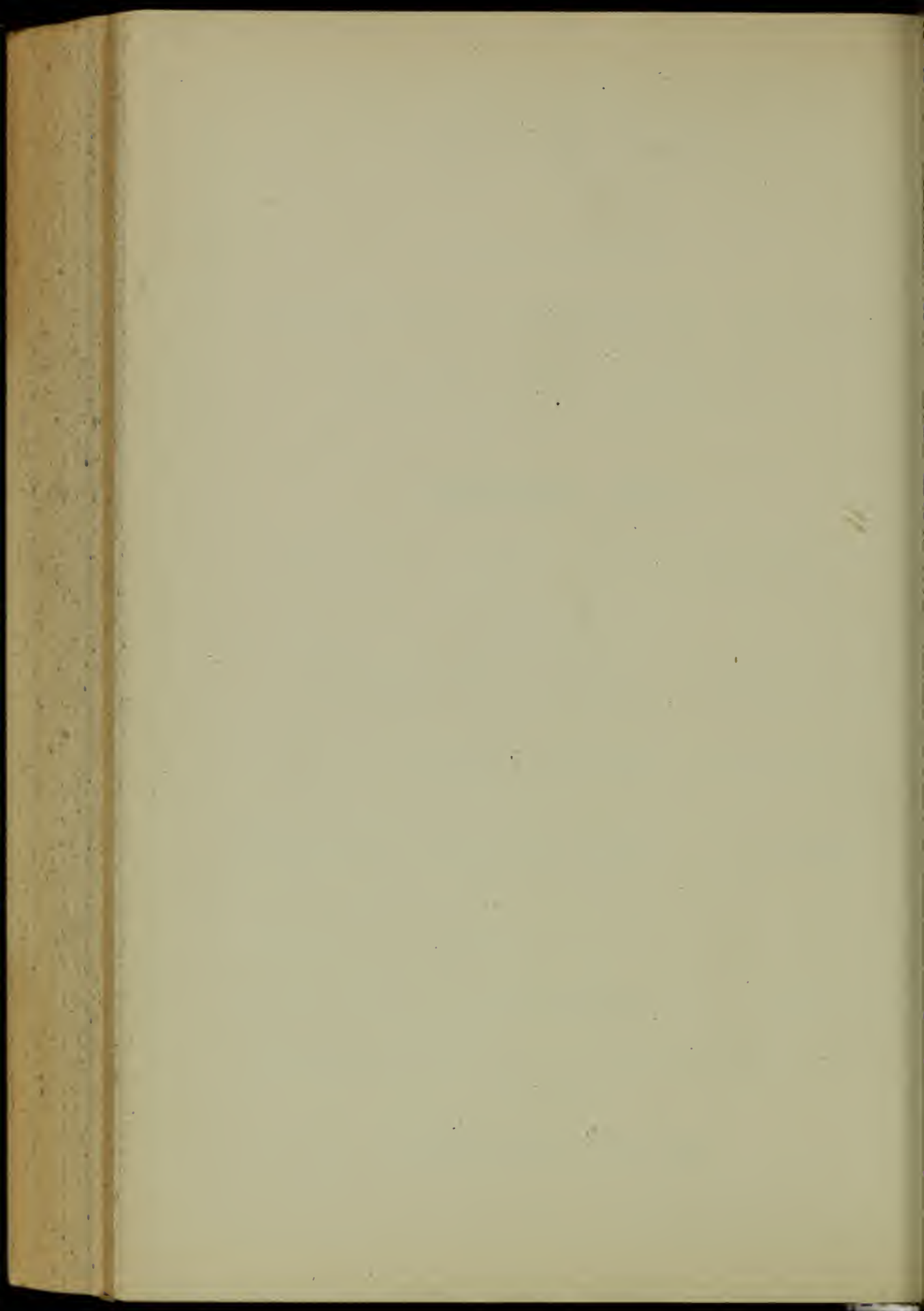
SATURDAY, APRIL 13TH, AT 8, P. M.

PROGRAMME.

- | | |
|------------------|---|
| L. v. BEETHOVEN. | OVERTURE. "Dedication of the House." |
| E. A. MacDOWELL. | CONCERTO for PIANOFORTE. |
| E. GRIEG. | SUITE IN THE OLD STYLE. "Aus Holbergs Zeit."
(First time.) |
| J. HAYDN. | SYMPHONY No. 9. |
-

SOLOIST:

MR. E. A. MacDOWELL.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXII. CONCERT.

SATURDAY, APRIL 13TH, AT 8, P. M.

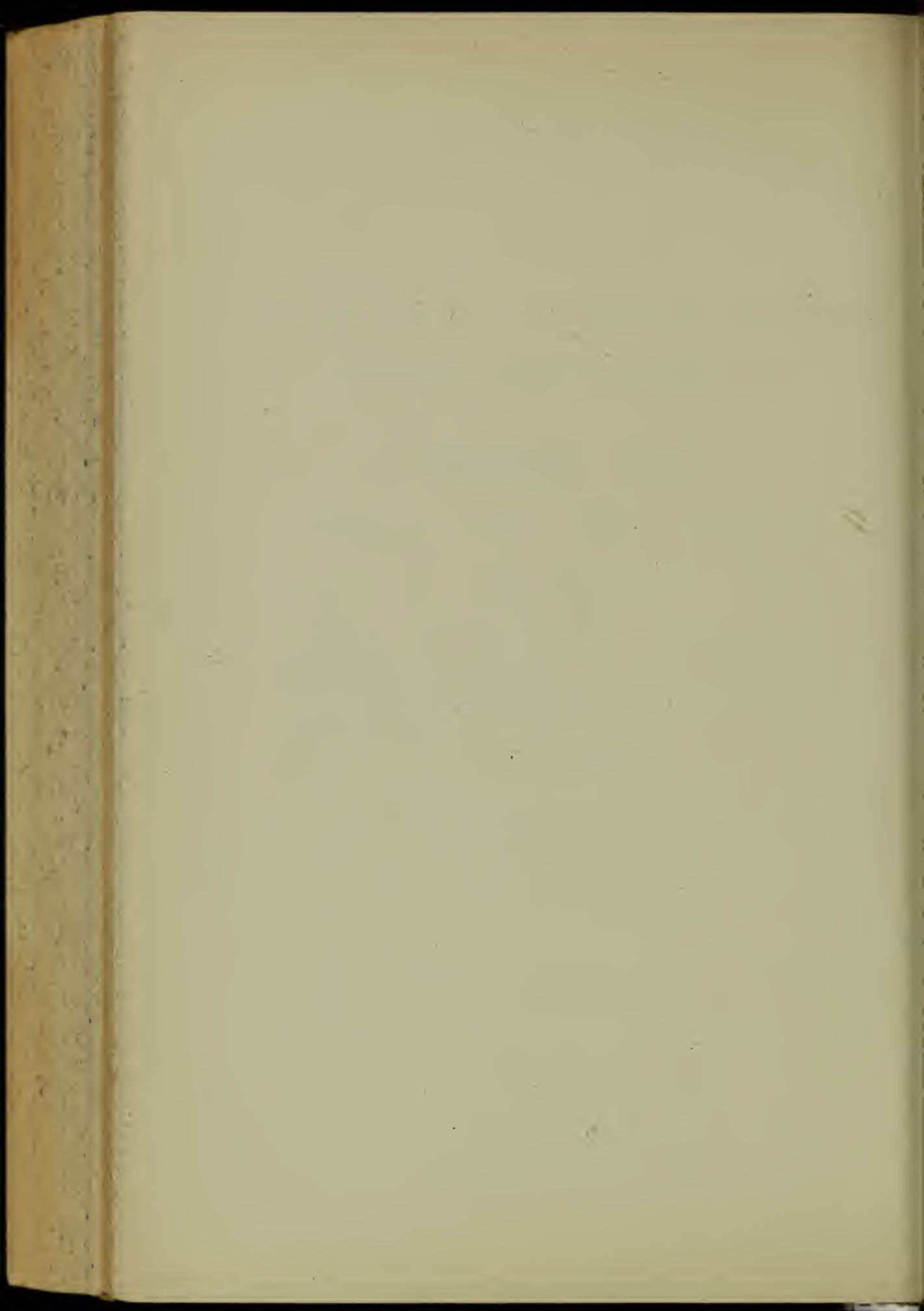
PROGRAMME.

- L. v. BEETHOVEN. OVERTURE. "Dedication of the House."
- E. A. MacDOWELL. SECOND CONCERTO for PIANOFORTE and
ORCHESTRA, in D minor, op. 23.
(New.)
Larghetto calmato; Poco piu mosso.—
Presto giocoso.—
Largo (Molto Allegro.)
- E. GRIEG. SUITE. "Aus Holberg's Zeit."
(First time in Boston.)
I. Prelude (Allegro vivace.)
II. Sarabande (Andante.)
III. Gavotte.
IV. Air (Andante religioso.)
V. Rigaudon.
- J. HAYDN. SYMPHONY in C minor, No. 9.
Allegro.—Andante cantabile.—
Menuetto.—Vivace.

SOLOIST:

MR. E. A. MacDOWELL.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIII. CONCERT.

SATURDAY, APRIL 20TH, AT 8, P. M.

PROGRAMME.

F. MENDELSSOHN. OVERTURE. "Ruy Blas."

ARIA.

MR. WINCH.

J. K. PAINE. "AN ISLAND FANTASIE."
(New.)

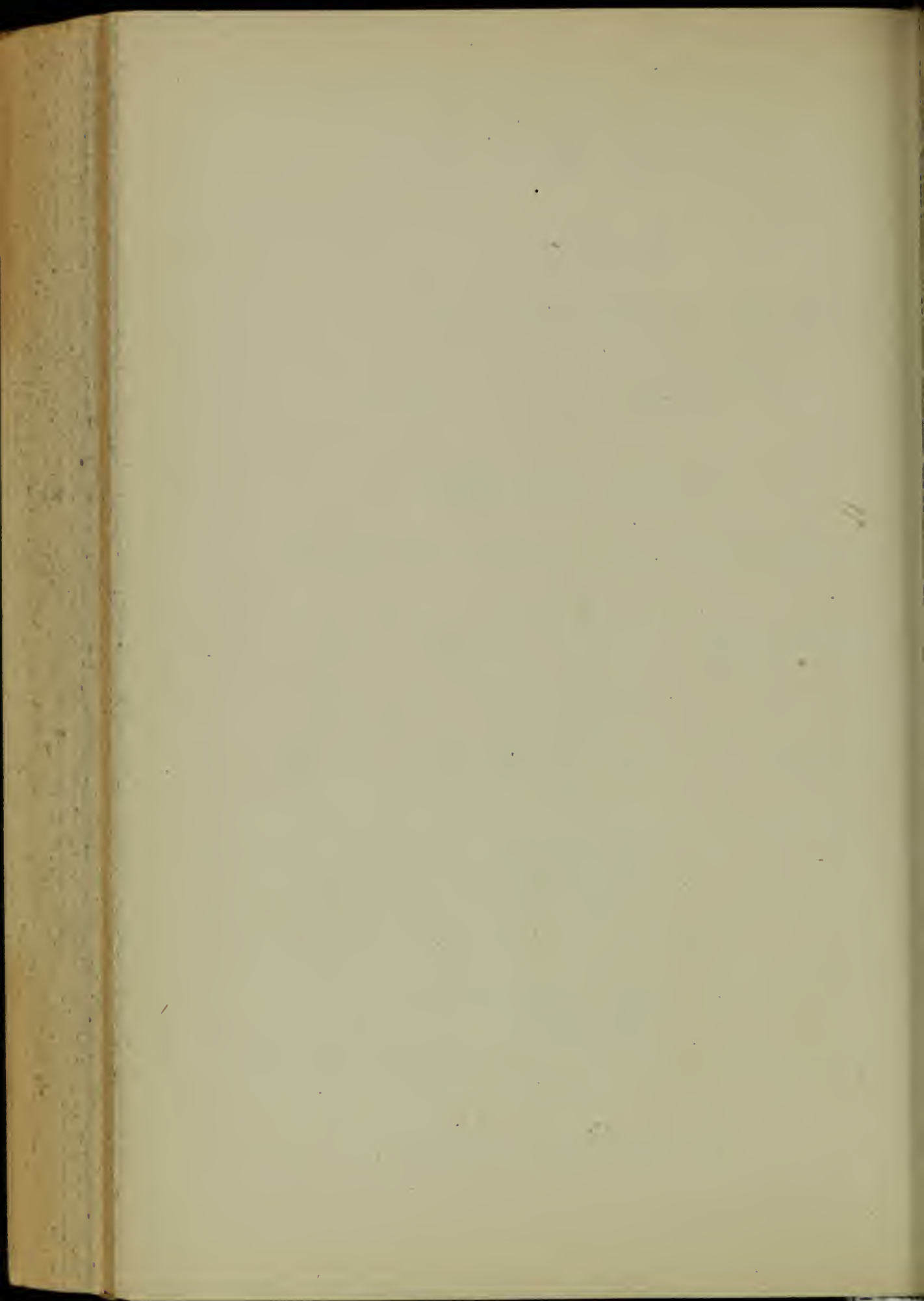
A. DVOŘÁK. SONGS with PIANO.
a) "Mein Lied ertönt."
b) "Als die alte Mutter."

MR. WINCH.

C. GOLDMARK. SYMPHONY in E major, No. 2.
Allegro.—Andante.—
Allegro quasi Presto.—
Andante assai.

SOLOIST:

MR. WILLIAM J. WINCH.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICHKE, CONDUCTOR.

XXIII. CONCERT.

SATURDAY, APRIL 20TH, AT 8, P. M.

PROGRAMME.

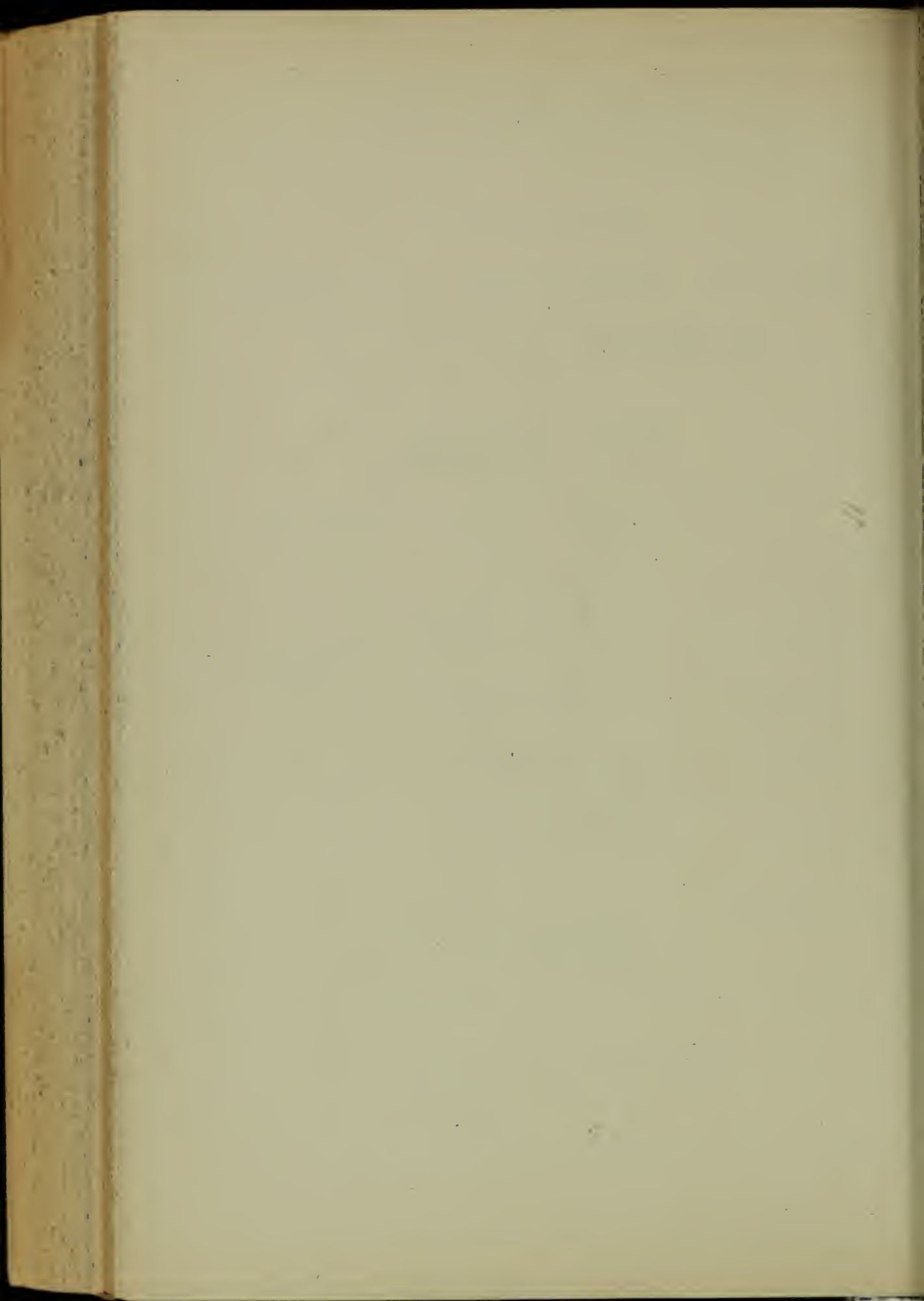
- F. MENDELSSOHN. / OVERTURE. "Ruy Blas."
- R. WAGNER. SIEGMUND'S LOVE SONG, (Die Walküre.)
- J. K. PAINE. / "AN ISLAND FANTASY."
(New.)
- A. DVOŘÁK. SONGS with PIANO.
a) "Mein Lied ertönt."
b) "Ei, wie mein Triangel."
c) "Rings ist der Wald."
d) "Als die alte Mutter."
-

- C. GOLDMARK. SYMPHONY in E flat major, No. 2.
Allegro.—Andante.—
Allegro quasi Presto.—
Andante assai.
-

SOLOIST:

MR. WILLIAM J. WINCH.

The Piano used is a Chickering.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIV. CONCERT.

(LAST OF THE SERIES.)

SATURDAY, APRIL 27TH, AT 8, P. M.

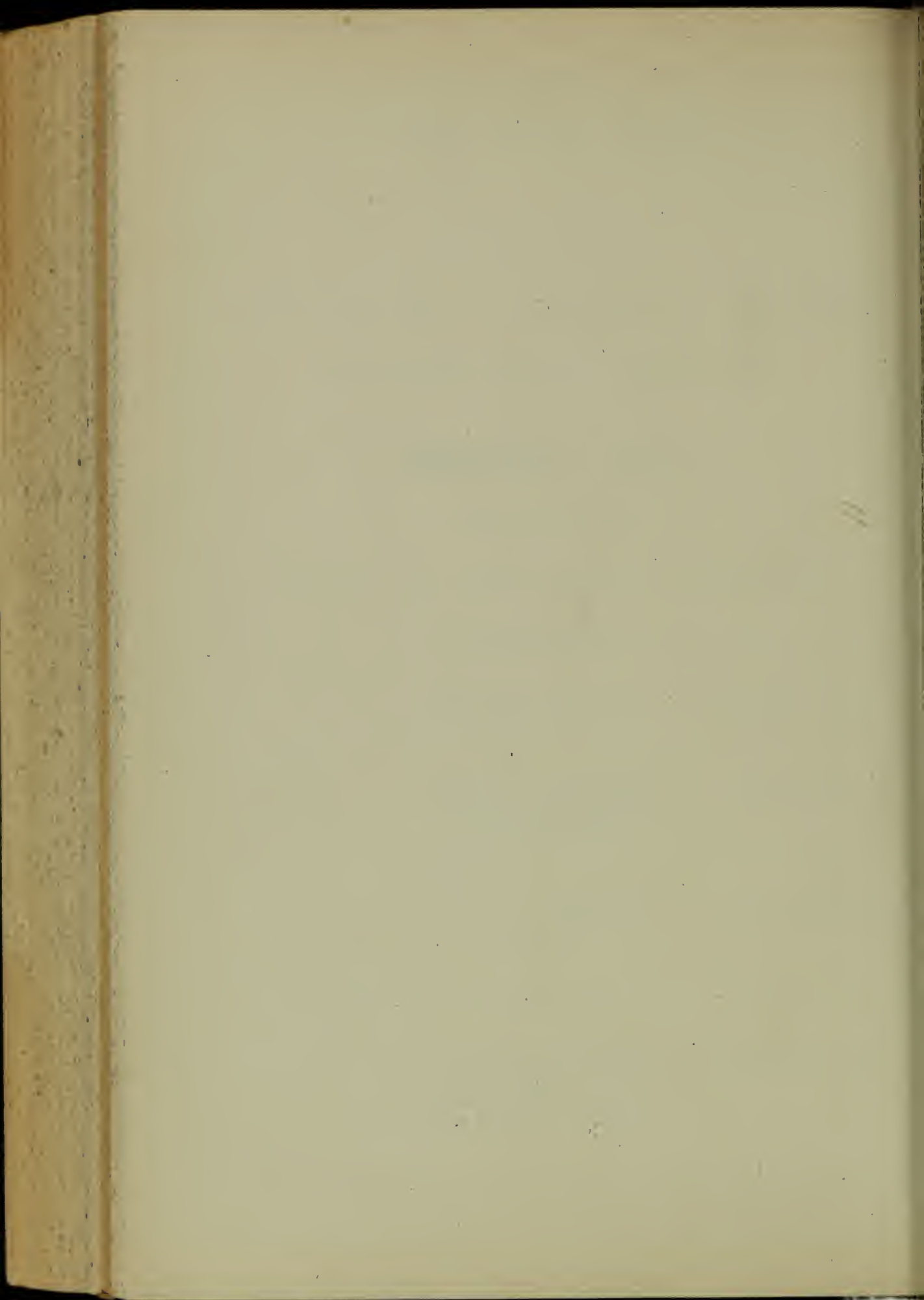
PROGRAMME.

C. M. v. WEBER. OVERTURE. (Euryanthe.)

J. SEB. BACH. CIACONNA in D minor.
(Orchestrated by RAFF.)
(First time.)

JOH. BRAHMS. WALTZES.
(First time.)

FR. SCHUBERT. SYMPHONY in C major, No. 9.
Andante; Allegro ma non troppo.—
Andante con moto.—Scherzo.—
Allegro vivace.—Finale, (Allegro vivace.)



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIV. CONCERT.

(LAST OF THE SERIES.)

SATURDAY, APRIL 27TH, AT 8, P. M.

PROGRAMME.

C. M. v. WEBER.

OVERTURE. (Euryanthe.)

J. SEB. BACH.

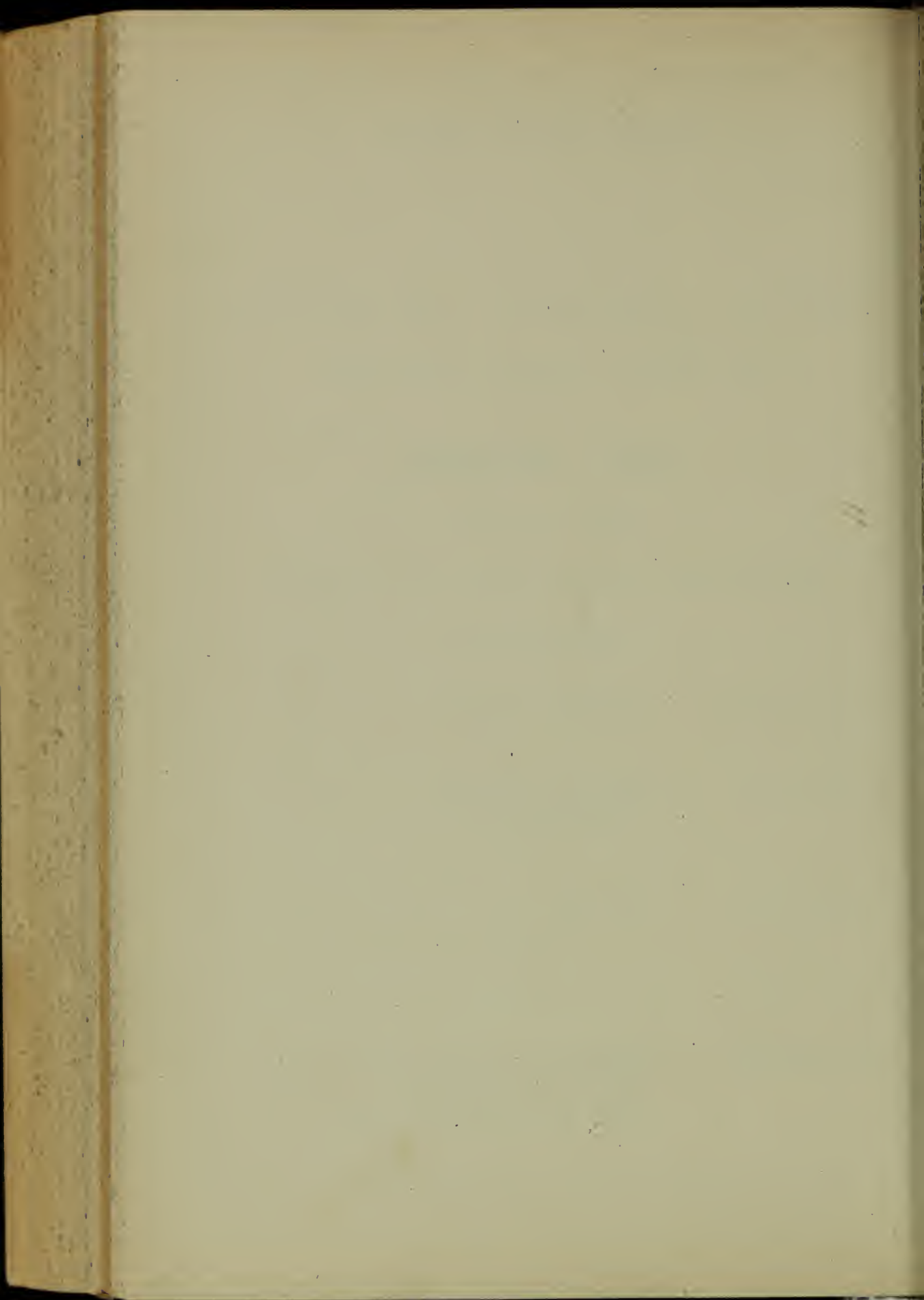
CIACONNA in D minor.
(Orchestrated by RAFF.)
(First time.)

JOH. BRAHMS.

WALTZES.
(First time.)

FR. SCHUBERT.

SYMPHONY in C major, No. 9.
Andante; Allegro ma non troppo.—
Andante con moto.—Scherzo.—
Allegro vivace.—Finale, (Allegro vivace.)



SPECIAL ANNOUNCEMENT.

THURSDAY EVENING, MAY 23.

MR. WILHELM GERICKE'S

FAREWELL CONCERT.

THE PROGRAMME WILL INCLUDE THE INTRODUCTION AND GOOD
FRIDAY'S SPELL FROM WAGNER'S

“PARSIFAL”

AND THE

BEETHOVEN FIFTH SYMPHONY.

Tickets \$1.00 and \$1.50. Holders of season tickets for the Saturday Evening Concerts, can secure their regular seats by presenting their tickets at the Box Office on Monday or Tuesday, April 29 and 30. Public sale open Wednesday, May 1.

THE OPENING CONCERT

OF THE

NINTH SEASON

WILL BE GIVEN

SATURDAY EVENING, OCTOBER 12TH, 1889.

MR. ARTHUR NIKISCH, CONDUCTOR.

Boston Music Hall.

SEASON 1888-89.

MR. WILHELM GERICKE'S
FAREWELL CONCERT,

THURSDAY, MAY 23D, AT 8, P. M.

THE
BOSTON SYMPHONY ORCHESTRA,

ASSISTED BY

THE CECILIA,

MR. B. J. LANG,

MR. WM. J. WINCH,

AND

MR. IVAN MORAWSKI.

PROGRAMME.

R. WAGNER.

VORSPIEL UND VERWANDLUNGSMUSIK,
from "PARSIFAL."

L. v. BEETHOVEN.

SYMPHONY in C minor, No. 5.
Allegro con brio.—Andante con moto.—Allegro.—
Allegro; Presto.

"Parsifal," the last of the music-dramas of Richard Wagner, was completed in 1879, and first performed at Bayreuth, July 26, 1882. The work, while differing from its predecessor "The Ring of the Nibelung" illustrates no marked change in style. In manner the important departures from the "Nibelungen" which "Parsifal" shows are the substitution of the free for the alliterative verse, and the plentiful use of the chorus. In "Parsifal" the number of *leit-motives*, principal and auxiliary are comparatively fewer than in the dramas of the "Nibelungen." The character of "Parsifal" is indicated by its sub-title '*Ein Bühnenweihfestspiel*'" (A Sacred Musical Drama). Wagner saw in the dramatic stage what the Greeks did—a teacher of religion and morals. His "Ring of the Nibelung" is the first practical fulfilment of a desire, concerning which he declared himself as early as 1848, to symbolize the christian scheme of redemption by love and self-sacrifice; "Parsifal" is the second.

In an explanatory programme, written in 1880, and published among his posthumous papers, Wagner discloses the poetical basis of the Prelude to Parsifal.

"LOVE—FAITH:—HOPE!"

First theme: "LOVE."

"Take my body and eat: take and drink my blood: thus be our love remembered!"

(Repeated softly by Angels' voices from above.)

Take and drink my blood: take my body and eat: do this, and think of me!"

(Repeated as before.)

Second theme: "FAITH."

"Promise of Redemption through Faith."

The themes upon which the Prelude is constructed are all taken from the scene of the Love Feast of the Knights of the Grail (the finale of Act One, included in the selections given to-day) in the course of which an ideal celebration of the Sacrament of the Lord's Supper is represented. First is heard the solemn strains of the Sacramental *formula* (in the drama sung by angelic voices from the dome of the temple) given out slowly and quietly by the Violins, Cellos, English Horn, Clarinet and Bassoon in unison. Following this is a passage of arpeggios for the strings which play in 4-4 time against a counter-figure in the upper Wood-wind in 6-4. A full close is succeeded by a second statement of the Sacramental *formula*, and is complemented by a modification of what directly preceded it now brought to an ending in the minor. Now comes up a new typical theme heard again and again in the drama wherever the Grail is specially prominent. It is the "Dresden *Amen*" of Mendelssohn's "Reformation" symphony: a "Hymn of Faith"—which is sung by boys during the Love Feast, and is played by the orchestra while the Knights, on separating at its close, embrace each other, and pass the kiss of peace. This completes the subject matter. After some development the Prelude (as arranged for concert purposes) is brought to a close with a repetition of the grail theme.

"PARSIFAL."

Selections from Act One.

SCENE: In the domain of the Grail—A forest. Kundry, having given Parsifal water to drink, retires to the thicket as the train of Knights and Squires, bearing the litter in which Amfortas lies, passes homeward.

GURNEMANZ.—From bathing comes the king again;
 High stands the sun now:
 Let me to the holy Feast then conduct thee;
 For — an thou 'rt pure,
 Surely the Grail will feed and refresh thee.

He has gently laid PARSIFAL'S arm on his own neck, and, supporting his body with his arm, leads him slowly along.

PARSIFAL.—What is the Grail?

GURNEMANZ.—I may not say:

But if to serve it thou be bidden,
Knowledge of it will not be hidden.—
And lo! —
Methinks I know thee now indeed.
No earthly road to it doth lead,
By no one can it be detected
Who by itself is not elected.

PARSIFAL.—I scarcely move,—
Yet swiftly seem to run.

GURNEMANZ.—My son, thou seest
Here Space and Time are one.

Gradually, while PARSIFAL and GURNEMANZ appear to walk, the scene changes imperceptibly from L. to R. The forest disappears; a door opens in rocky cliffs and conceals the two; they are then seen again in sloping passages which they appear to ascend. — Long sustained trombone notes softly swell, approaching peals of bells are heard. — At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome down from which alone the light streams in, — From the heights above the dome comes the increasing sound of chimes.

GURNEMANZ.

(turning to PARSIFAL who stands spell bound.)

Now give good heed, and let me see,
If thou'rt a fool and pure,
What wisdom thou presently canst secure.—

At each side in the background a large door opens. From the R. enter slowly the KNIGHTS of the GRAIL in solemn procession, and range themselves, during the following chorus, by degrees at two long covered tables which are placed endways towards the audience, one on each side, leaving the middle of the stage free. Only cups—no dishes—stand on them.

THE KNIGHTS OF THE GRAIL.

The Holy Supper duly
Prepare we day by day,
As on that last time truly
The soul it still may stay.
Who lives to do good deeds
This Meal for ever feeds;
The Cup his hand may lift
And claim the purest gift.

VOICES OF YOUNGER MEN

(coming from the mid-height of the hall.)
As anguished and lowly
His life's stream spilling
For sinners he did offer,
For the Saviour holy
With heart free and willing
My blood I now will proffer.
His body, given our sins to shrive,
Through death becomes in us alive.

BOYS' VOICES

(from the summit of the dome.)

His love endures,
The dove upsoars,
The Saviour's sacred token.
Take the wine red,
For you 't was shed;
Let Bread of Life be broken.

The Grail is uncovered and a ray of light descends upon the Cup in the darkness which has enshrouded the hall. The bread and wine are blessed, while the gloom slowly wanes and the Grail is covered again. The bread and wine are distributed.

BOYS

(from the dome.)

“Take and drink my blood;
Thus be our love remembered!
Take my body and eat:
Do this and think of me!”

TITUREL'S

(voice.)

Celestial rapture!
How light now the looks of the Lord!

(Alternative during the Supper.)

BOYS' VOICES
(from the height.)

Wine and Bread the Grail's Lord changéd
Which at that last meal were rangéd,
Through His pity's loving tide
When He shed for you His gore
And His Body crucified.

YOUTHS' VOICES
(from the middle height.)

Blood and Body which he offered
Changed to food for you are proffered
By the Saviour ye revere
In the wine which now ye pour
And the Bread ye eat of here.

THE KNIGHTS.

Take of this bread,	Take of this wine,
Change it again,	Change it anew
Your powers of body firing,	To life's impetuous torrent;
Living and dead,	Gladly combine
Strive might and main,	Brothers so true,
To work out the Lord's desiring.	To fight as your duty shall warrant!

KNIGHTS, BOYS, AND YOUTHS.

Blessed in love, and believing.

During the repast, Amfortas who has not partaken, has gradually relapsed from his state of exaltation. His wound breaks out afresh: the pages tenderly assist him to his litter and bear him away, and the shrine. The Knights and Squires leave the hall in solemn procession, to the pealing of bells, while daylight gradually wanes.

The selections from the first act of "Parsifal" of which a synopsis is furnished, form a complete scene, with these exceptions: After the "boys voices from the extreme height of the dome" have sung the lines "Let the Bread of Life be broken," there ensues an extended dialogue between Titurel and Amfortas, reference to which must be passed over. In the pianoforte score this is represented by a cut from page 76, third bar, to page 87, second brace. The Grail scene as performed to-day was Wagner's original ending of Act One (as the Knights pass out, bearing Amfortas, Gurnemanz addresses a scornful remark to Parsifal, who throughout the Grail scene has stood as one dumfounded); but Wagner correctly perceived that a consonance must follow this dissonance and caused the chorus to add a number of propitiatory bars.

The music played to-day is, with the exception of the "Good Friday Spell," (act three), all that Wagner originally published. The full scores of "Parsifal" which exist are held as some sacred legacy, and from even the borrower of one is exacted a large bond. For the final full score Wagner made some minor changes. Four bells are employed in "Parsifal," attuned to the notes C, G, A, E, and in such a manner that C is the highest tone. They form a motive in themselves that is used as a *basso ostinato*.

"Parsifal" has been heard twice as concert music. Once in London; once in New York, (1886); but only at Bayreuth has it had, or is it likely to have true and fitting representations. The Prelude and Good Friday Spell portions have been played by the Boston Symphony Orchestra; much of the choral portions of the Grail Scene heard to-day were sung by The Cecilia with pianoforte accompaniment in May, 1888. All other selections noted in this programme are given for the first time in Boston.

Notes by G. H. Wilson.

Academy of Music,

Fall River.

SEASON 1888-89.

GRAND CONCERT,

BY THE

BOSTON

SYMPHONY

ORCHESTRA.

(60 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR.

SOLOIST:

MISS MARGUERITE HALL.

THURSDAY EVENING, OCTOBER 18, AT 8 O'CLOCK.

PROGRAMME.

OVERTURE. Calm Sea and Prosperous Voyage. F. MENDELSSOHN.

ARIA. "Una voce poco fa." from "Barber of Seville." ROSSINI.

MISS MARGUERITE HALL.

CECILIAN HYMN. (for String Orchestra.) GOUNOD.

MARCH, from "Lenore Symphony." RAFF.

SONGS. a) MIDI AU VILLAGE.

b) MA VOISINE. A. GORING THOMAS.

MISS MARGUERITE HALL.

ALLEGRETTO AND VARIATIONS. MOSZKOWSKI.

INVITATION TO THE DANCE. WEBER.

HUNGARIAN RHAPSODY, No. 1. LISZT.

CALM SEA AND PROSPEROUS VOYAGE OVERTURE.

Mendelssohn first saw the sea at Dobberan, on the Baltic, in 1824, when he was fifteen years old. The impression it made he records in a letter to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; . . . sometimes it is so wild and furious that I dare not go in." It was not until 1828 that Mendelssohn, after reading Goethe's poem (which had inspired Beethoven to write a composition for voices and orchestra, op. 112,) and with a vivid recollection of the visit to Dobberan, put into music the moods of the sea. Meanwhile, the "Trumpet" overture, the lovely "Midsummernight's Dream" overture, "Comacho's Wedding," the symphony in C minor, op. 11, and numerous works in lesser forms had established Mendelssohn as a composer. In the overture played to-day Mendelssohn purposely avoided the form of an introduction and an *allegro*, wishing to present two companion pictures, of the ocean when

"It is the mirror of the stars, where all
Their hosts within the concave firmament,
Gay marching to the music of the spheres,
Can see themselves at once"—

the other, "when the winds of heaven are blowing free," and sails are bent to sport with the breeze.

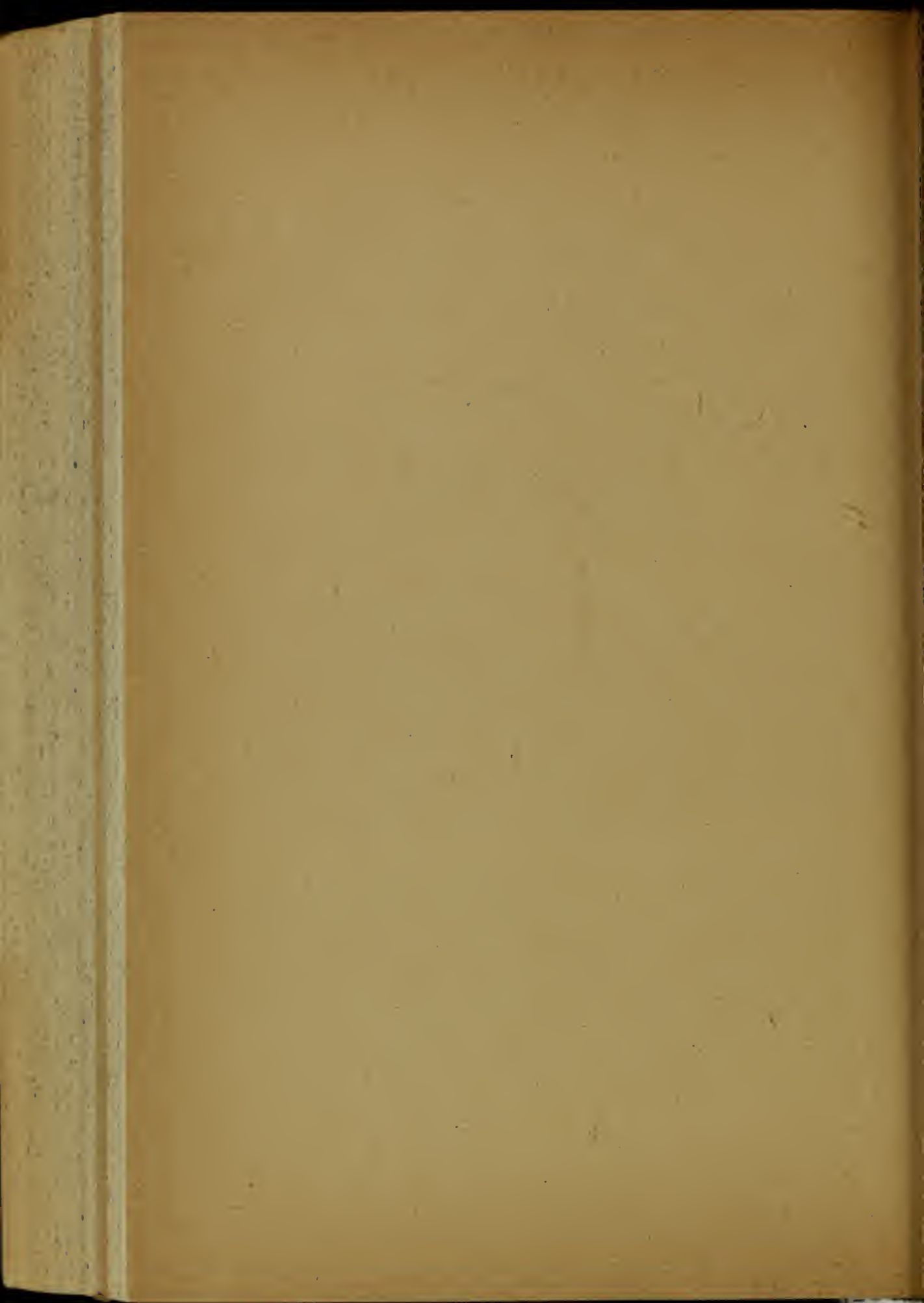
A GORING THOMAS.

Mr. Thomas is a product of British musical training, being a prize student of the Royal Academy. Before taking up the profession of music, however, he spent two years in Paris, where he imbibed no inconsiderable portion of the charm and grace of which the clever men, Durand and Delibes, with whom he studied, are masters. Goring Thomas's first important work in the cantata form was "The Sun-Worshippers," written for the Norwich Festival of 1881, which is the only composition of his, barring songs, yet heard in this country. Two operas, "Esmerelda" (1883) and "Nadeshda" (1885), both written for and produced by Carl Rosa, are the works upon which Mr. Thomas's fame at present rests. The songs sung to-day are among the latest on the composer's list, and are perhaps as fanciful as any with which American audiences are familiar. They were heard at the Worcester Festival of recent date, when the neatness of the vocal writing was supplemented by a piquant accompaniment for orchestra.

HUNGARIAN RHAPSODY, NO. 1.

LISZT.

In his book, "*Des Bohémiens et de leur Musique en Hongroie*," the composer of this work gives some particulars with regard to a form which he may be credited with having invented. Mr. C. A. Barry summarized Liszt's remarks as follows:—"Liszt speaks of an existing Hungarian national musical art-form called a 'Hongroise,' which he defines as being analogous to an epic poem in the manner of an ode; the strophes of which are in striking contrast to each other, the whole consisting of a slow movement (*Lassan*) followed by a quick one (*Frischka*). Further, he explains his reasons for adopting the term 'Hungarian Rhapsody' by saying that when he came to publish the results of a long intercourse with the gipsies of Hungary and collectors of the tunes which they were in the habit of playing, he felt that the word rhapsody most suitably expressed the *epic* element, which, as he fancifully regarded it, he recognized in their performances, with the analogy of which to those of the rhapsodists of the Homeric age he was forcibly struck."



Huntington Hall, . . . Lowell.

JOHN F. COSGROVE, MANAGER.

SEASON 1888-89.

GRAND CONCERT,
BY THE
BOSTON
SYMPHONY
ORCHESTRA,

(60 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR.

SOLOIST:

MISS GERTRUDE FRANKLIN.

THURSDAY EVENING, OCTOBER 25, AT 8 O'CLOCK.

PROGRAMME.

OVERTURE. (Oberon.) WEBER.

ARIA. (NON, JE NE VEUX PAS CHANTER.) NICOLO ISOUARD.
MISS GERTRUDE FRANKLIN.

LARGO. HÆNDEL.
Solo Violin, MR. FRANZ KNEISEL.

DANSE MACABRE. POÈME SYMPHONIQUE. CAM. SAINT SAËNS.

Zig et Zig, la Mort en cadence,
Frappant une tombe avec son talon,
La Mort à minuit jone un air de danse,
Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre.
Courant et santant sous leur grands linceuls.

Zig et Zig et Zag, chacun se trémousse,
On entend claquer les os des danseurs.

* * * *

Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.

* * * *

Henri Cazalis.

L'ARLESIENNE. BIZET.

AVE MARIA. (with Violin, Harp and Piano Accompaniment.) GOUNOD.
MISS GERTRUDE FRANKLIN.

WALTZ, from SERENADE FOR STRINGS, op. 48. TSCHAIKOWSKY.

HUNGARIAN RHAPSODY, No. 1. LISZT.

The Piano used is a Chickering.

SYMPHONIC POEM, DANSE MACABRE."

SAINT-SAËNS.

The verses from the French of Henri Cazalis, beginning,
 Zig, zig—grim death in cadence
 Striking with his heel, a tomb.
 Death at midnight plays a dance tune
 Zig, zig, zig, upon his viol,

suggested to Camille Saint Saëns a subject for musical delineation. After the first performance in Boston of the "Dance of Death," by the Thomas Orchestra, January 29, 1876, it being the second of the ingenuous Frenchman's symphonic poems that had been heard here, Mr. Dwight wrote the following; "The music is certainly a clever freak of French fantastical extravaganza, mingling the horrible and the grotesque, till they exert a fascination worthy of Meyerbeer. The doleful midnight bell, well limited, introduces the piece; Death tuning his viol in fifths, is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cock crows, and away they flutter all!"

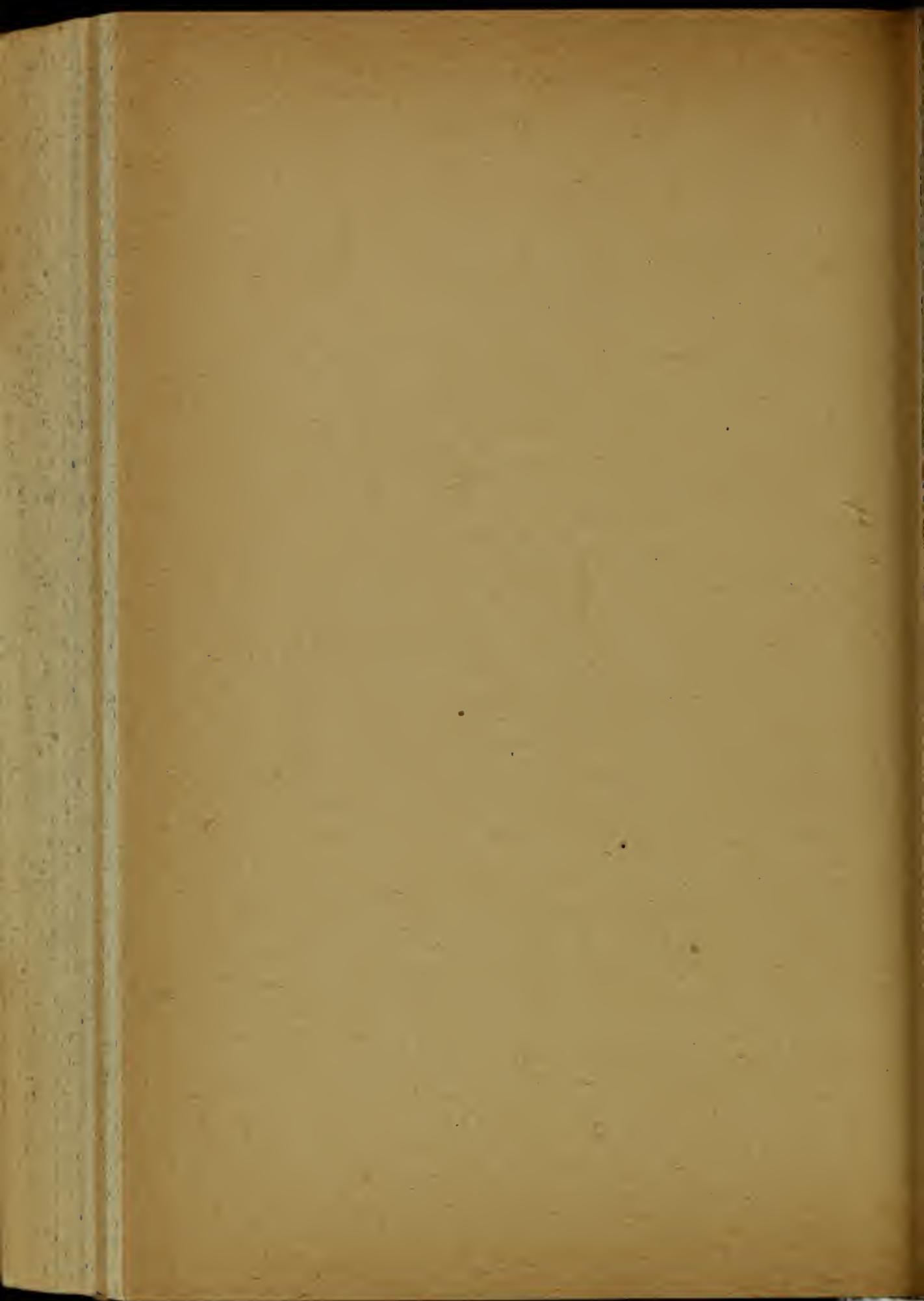
TSCHAIKOWSKY.

"Peter Iltitsch Tschaiowsky, one of the most remarkable Russian composers of the day, was born April 25, 1840, at Wotterisk, in the government of Wiatha (Ural District), where his father was engineer to the Imperial mines. In 1850 his father was appointed Director of the Technological Institute at St. Petersburg, and there the boy entered the School of Jurisprudence, into which only the sons of high-class government officials are admitted. Having completed the prescribed course, in 1859 he was appointed to a post in the ministry of Justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the state and entered the new school as a student of music. He remained there till 1865, studying harmony and counterpoint under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode 'An die Freude.' In 1866 Nicholas Rubinstein invited him to take the post of Professor of Harmony, Composition, and the History of Music at the new Conservatoire of Moscow; he held this post, doing good work as a teacher, for twelve years. Since 1878 he has devoted himself entirely to composition, and has been living in St. Petersburg, Italy, Switzerland, and Kiew.

HUNGARIAN RHAPSODY, NO. 1.

LISZT.

In his book, "*Dee Bohémiens et de leur Musique en Hongroie*," the composer of this work gives some particulars with regard to a form which he may be credited with having invented. Mr. C. A. Barry summarized Liszt's remarks as follows:—"Liszt speaks of an existing Hungarian national musical art-form called a 'Hongroise,' which he defines as being analogous to an epic poem in the manner of an ode; the strophes of which are in striking contrast to each other, the whole consisting of a slow movement (*Lassan*) followed by a quick one (*Frischka*). Further, he explains his reasons for adopting the term 'Hungarian Rhapsody' by saying that when he came to publish the results of a long intercourse with the gipsies of Hungary and collectors of the tunes which they were in the habit of playing, he felt that the word rhapsody most suitably expressed the *epic* element, which, as he fancifully regarded it, he recognized in their performances, with the analogy of which to those of the rhapsodists of the Homeric age he was forcibly struck."



CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. OTTO ROTH,

Mr. L. SVEČENSKI,

Mr. FRITZ GIESE.

Assisted by Miss MARGUERITE HALL.

I. CONCERT.

MONDAY, OCTOBER 29, AT 8 P. M.

PROGRAMME.

HAYDN. Quartet, G Major, Op. 76.

Allegro con spirito.

Adagio sostenuto.

Menuetto.

Presto.

SONGS: BRAHMS, "Geistliches Wiegenlied."

SCHUBERT, "An die Leyer."

BEETHOVEN. Quintet, C Major, Op. 29.

Allegro moderato.

Adagio molto espressivo.

Scherzo: Trio.

Presto.

(SECOND VIOLA, MR. MAX ZACH.)

Second Concert, Monday, Nov. 19, at 8 P. M.

HAYDN ordained that the quartet, like the sonata and the symphony, should consist of four fixed movements, and, as has been prettily said, "It was his inexhaustibly fertile invention and his freedom in the treatment of form which nourished and developed the germ of this chamber music until it bore the most beautiful blossom of German musical art." "Inexhaustibly fertile invention" applied to Haydn seems to the musician of to-day an extravagant estimate of the gentle gift of the composer of the "Surprise" symphony and of the "Creation," but with the composers and connoisseurs of 1780 Haydn was an iconoclast. It was Mozart that added strength and elegance to the form designed and winsomely illustrated by Haydn. That Haydn profited by Mozart's style, that the master learned of his pupil, is apparent in his later quartets, of which the one in G, Op. 76, is an excellent illustration. Haydn wrote seventy-seven string quartets, seven in the key of G (Mozart only twenty-three). He was a self-taught musician, a man of immense industry, skillfully observant and patient. Of course he succeeded. He says of himself: "I never was a quick writer, and always composed with care and deliberation; that alone is the way to compose works that will last, and a real connoisseur can see at a glance whether a score has been written in undue haste or not." The five quartets of Op. 76 were written after Haydn's return to beloved Esterhaz from his second London visit, prior to the composition of the "Creation." "It is not often," says Otto Jahn, "that a composer hits so exactly upon the form suited to his conceptions; the quartet was Haydn's natural mode of expressing his feelings." The clarity of Haydn's treatment of the four movements of the quartet played to-day precludes the necessity of detailed analysis. Two of the quartets belonging to Opus 76, in C, in D minor, have been played at these concerts; the quartet in G is played for the first time to-day by the Kneisel Quartet.

SONG, "Geistliches Wiegenlied" *Brahms*

(VIOLA OBLIGATO BY MR. KNEISEL.)

(Founded on an old Catholic Hymn.)

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still, still their rocking:
He sleeps, my child.

Ye high palms of Bethlehem in wild winds dashing,
Why are ye, tell me, so rudely clashing?
O, rock thee quiet,
Silent, bending thee light and mild,
Still, still your rocking:
He sleeps, my child.

This heav'nly boy hath borne pain and anguish:
Ah, so aweary in earth's toil to languish.
O, give him sleep all gentle and soothing,
His grief is run.
Still, still their rocking:
He sleeps, my son.

Bitterest winds here
Round us are hov'ring,
With which I deck him,
His only cov'ring!
O, all ye angels, abroad in night-wind so wild,
Still, still their rocking:
He sleeps, my child.

SONG, "An die Leyer" Schubert

(From Bruckmann's "Anacreon.")

Of sturdy sons of Atreus.
Of Kadmus be my singing!

Yet over all my thrill'd chords
Is rich love only ringing.

Another lyre I seize then,
The traitor chords are sundered,
Alcides victor marching
Should o'er their breadth have thundered.

Yet still are all my thrill'd chords
With rich love only ringing.

So then, farewell, ye Heroes,
For spelled by mighty charming,
Are all my Songs disarming,
With rich love only ringing!

The quintet in C was written in 1803, about four years before the opera of "Fidelio." It is the second, last, and best of Beethoven's quintets for stringed instruments. Every one of the four movements is masterly; but perhaps the most interesting, and certainly the most striking and individual of the series, is the *finale*. Of this, one of Beethoven's most enthusiastic panegyrists writes in the following strain: "The *finale* is one of the most poetically fantastic conceptions of Beethoven. I have had twenty ideas of interpreting the sense of it, but find them all too mediocre to be submitted to the public. This marvellous *presto* is twice interrupted by an *andante con moto scherzoso* of eighteen bars, which the first time appears in A, and the second in C, — a sort of recitative, casting, as it were, defiance among the world of light-footed fairies. This prodigious *finale* will, however, no doubt find its monogram. *Sicut nubes, quasi naves velut umbra!*" And much more of the same quality of writing, which it is doubtful whether Beethoven himself—who probably had one idea, for his commentator's twenty, about what he intended—would have understood. The character of both the principal themes of the *finale* is plainly marked. The episode, which the late Herr Lenz pictures to himself as "a kind of recitative, casting defiance among the world of light-footed fairies," does not appear until the "free fantasia"—here a forcible and at the same time important element—is considerably advanced. It then comes forth, with the chief fiddle as interpreter; and, if only by reason of its speaking melody and unpretentious character, easily gains its point. Some time before the *coda*, and after the recapitulation of the chief themes and their tributaries, this bucolic subject appears again, now in C major, the primary key of the quintet, and loses none of its persuasiveness on that account. (Second performance at Kneisel Quartet concerts.)

Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, CONDUCTOR,

First

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, NOV. 7,
AT 2.30.

SOLOIST:

MR. GEORGE J. PARKER.

Programme.

OVERTURE. "Zampa."	HEROLD
ARIA.	
MR. PARKER.	
SUITE in F, No. 1, Op. 39.	MOSZKOWSKI
SONGS WITH PIANO.	
MR. PARKER.	
WALTZ AND PIZZICATO POLKA. from "Sylvia."	DELIBES
L'ARLESIENNE, No. 2,	BIZET
MARCH. "Tannhäuser."	WAGNER

Tickets now ready at the Box Office, Music Hall.

Sanders Theatre, Cambridge.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

I. CONCERT.

THURSDAY, NOVEMBER 1, AT 7.45 P.M.

PROGRAMME.

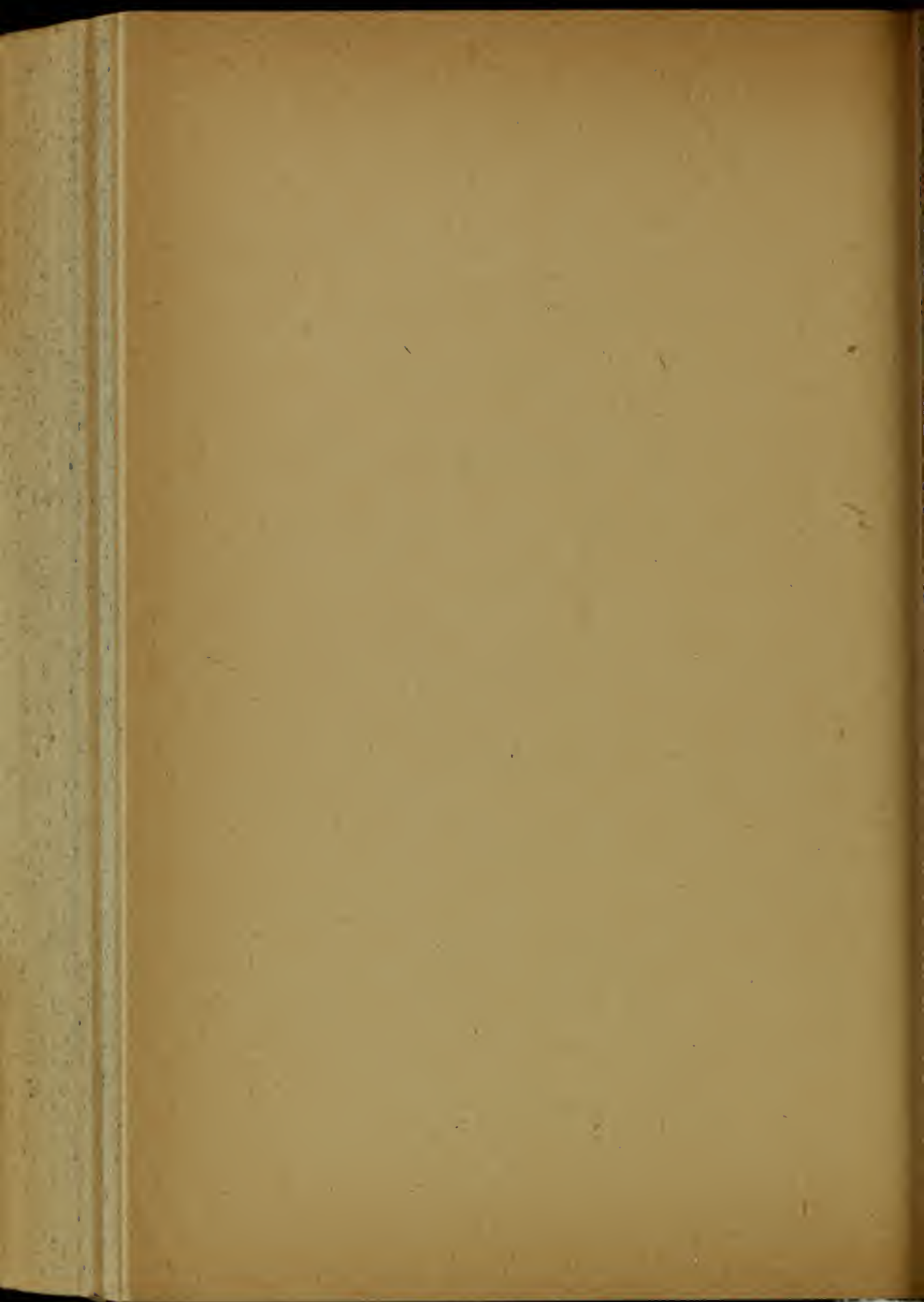
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|------------------|------------------------------------|
| PETER CORNELIUS. | OVERTURE. "Barber of Bagdad." |
| G. F. HÆNDEL. | ARIA. "Judas Maccabæus." |
| J. SEB. BACH. | ADAGIO AND GAVOTTE. (for STRINGS.) |
| L. V. BEETHOVEN. | OVERTURE. "Leonore No. 3." |
| GEORG HENSCHEL. | SONGS WITH PIANO. |
| | a) "SPINNING WHEEL SONG." |
| | b) "THE SUNNY BEAM." |
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- | | |
|----------------|-----------------------------|
| M. MOSZKOWSKI. | SUITE in F, No. 1, Op. 39. |
| | I. ALLEGRO MOLTO E BRIOSO.— |
| | II. ALLEGRETTO GIOJOSO.— |
| | III. TEMA CON VARIAZIONI.— |
| | IV. INTERMEZZO.— |
| | V. PERPETUUM MOBILE.— |
-

SOLOIST:

MISS MARGUERITE HALL.

The Piano used is a Chickering.



SPECIAL ANNOUNCEMENT.

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, CONDUCTOR,

First

YOUNG PEOPLE'S POPULAR.

WEDNESDAY AFTERNOON, NOV. 7,
AT 2.30.

SOLOIST:

MR. GEORGE J. PARKER.

Programme.

OVERTURE. "Zampa." HEROLD

RECITATIVE AND ARIA. from "Arminius." . . . BRUCH
MR. PARKER.

2 SUITE in F, No. 1, Op. 39. . . . MOSZKOWSKI

I. ALLEGRO MOLTO E BRIOSO.—

II. ALLEGRETTO GIOJOSO.—

III. TEMA CON VARIAZIONI.—

IV. INTERMEZZO.—

V. PERPETUUM MOBILE.—

SONGS WITH PIANO.

a) "ON THE WALLS OF SALAMANCA." . . . ARTHUR WHITING

b) "SEVERANCE." . . . C. H. PORTER

c) "LOVE TOOK ME SOFTLY BY THE HAND." . . . ARTHUR FOOTE

MR. PARKER.

WALTZ AND PIZZICATO POLKA. from "Sylvia." . . . DELIBES

SUITE. "L'ARLESIENNE," No. 2, . . . BIZET

MARCH. "Tannhäuser." . . . WAGNER

Tickets now ready at the Box Office, Music Hall.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IV. CONCERT.

SATURDAY, NOVEMBER 3D, AT 8, P. M.

PROGRAMME.

N. W. GADE.

OVERTURE. "Michael Angelo."
(First time.)

L. v. BEETHOVEN.

CONCERTO for VIOLIN.

ROB. SCHUMANN.

SYMPHONY, in B flat, No. 1, op. 38.
Andante un poco maestoso; allegro molto vivace.—
Larghetto.—Scherzo: molto vivace with Trio I. and Trio II.
Allegro animato e grazioso. —

SOLOIST:

MR. FRANZ KNEISEL.

Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA

(80 PERFORMERS,)

MR. WILHELM GERICKE, CONDUCTOR,

First

**'YOUNG
PEOPLE'S
POPULAR,'**

WEDNESDAY AFTERNOON, NOV. 7, AT 2.30.

SOLOIST:

MR. GEORGE J. PARKER.

PROGRAMME.

OVERTURE. "Zampa." HÉROLD

RECITATIVE AND ARIA. from "Arminius." BRUCH

MR. PARKER.

SUITE in F, No. 1, Op. 39. MOSZKOWSKI

- I. ALLEGRO MOLTO E BRIO.—
- II. ALLEGRETTO GIOJOSO.—
- III. TEMA CON VARIAZIONI.—
- IV. INTERMEZZO.—
- V. PERPETUUM MOBILE.—

SONGS WITH PIANO.

a) "ON THE WALLS OF SALAMANCA." ARTHUR WHITING

b) "SEVERANCE." C. H. PORTER

c) "LOVE TOOK ME SOFTLY BY THE HAND." ARTHUR FOOTE

MR. PARKER.

WALTZ AND PIZZICATO POLKA. from "Sylvia." DELIBES

SUITE. "L'ARLESIENNE," No. 2, BIZET

MARCH. "Tannhæuser." WAGNER

Louis Joseph Ferdinand Hérold was a prize student of the Paris Conservatoire in 1812. He, like so many Frenchmen, desired to write works for the theatre; but it was not until after many ineffectual attempts that his opera of "Zampa" gained a success; this was in 1831. The very next year it was followed by another opera, "Pré au Clercs," more excellent than "Zampa" only because of a better unanimity between dramatist and composer. One of Hérold's eager biographers has said: "We recognize in "Zampa" the hand of a master, who to the spirit of Italian music unites the depth of the German and the elegance of the French." Hérold's early practising took the form of ballet music and his influence in determining the present graceful and charming style of modern French writers in this form was not inconsiderable.

"Arminius" is a secular oratorio by Max Bruch, one of the more excellent of modern German composers, who considers it his most important work. It and others in the same form by Bruch is familiar in Boston. The work is dedicated to Mr. Henschel, who at its first performance at Zurich, in 1877, sang the title part, and also the difficult tenor part of Siegmund, the local tenor being suddenly incapacitated. The story of the work treats of the successful uprising of the leading German tribes, in the year nine of the Christian era, against their Roman oppressors. Arminius, (or Hermann) chief of the Cherusci, was their leader. The scene for tenor (Siegmund) sung to-day follows the call to arms of Arminius in part three of the work. Siegmund, a follower of Arminius, is exiled because he slew the Roman who insulted his beloved, and he having fled, his father has been thrown into chains. It is finely declamatory, interrupted by a few measures of reverie.

RECITATIVE. AIR. *Siegmund*. O days of grief and desolation! O sorrow, how wilt thou end? Within my breast there rankles deep a pain past tears' assuaging; a banished man I wander lone, through lands I ruled as chieftain! The dastard Roman I slaughtered who my betrothed insulted as in tranquil converse we sat by the brook. Yet I slew him and fled. Woe on me that I fled! For they have taken my father, his feeble frame they have chained in miscreant's fetters, alas! Curst be your race, ye robbers! curst by all gods evermore!

In one of the English biographical dictionaries Mr. Moritz Moszkowski gives the following humorous account of himself: "I took my first step before the public in my earliest youth, following my birth, which occurred Aug. 23, 1854, at Breslau. I selected this warm month in hopes of a tornado, which always plays so conspicuous a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil." Moszkowski now teaches in Kullak's school. The classmate of well-known Americans, Americans have been, and are, pupils of his, while those who play his pianoforte music in this country are legion. The only works in the larger forms of his which are played in the United States are two suites, a symphony entitled, "Joan of Arc," and a concerto for violin. The suite played to-day, like the "Joan of Arc" symphony, was written by desire of the Philharmonic Society of London, and performed by it for the first time on June 2, 1886.

It is elastic rather than formal music; not at all a copy of the severer style of the men who often made the suite form the vehicle for profound learning. The triangle, piccolo, glockenspiel are factors of this modern work, which also calls for an extra bassoon and three tympani. The first movement is the more perfect in form, preserving the essential character of the first movement of a symphony. The second movement, *allegretto gioioso*, two-four rhythm, possesses much of the most ingenious orchestration of the five which constitute the suite. The triangle, bells, and piccolo, in their piquant manner, serve ornamentally upon its more earnest but no less interesting business which is shared nearly equally by the violins and wood-wind.

An *andante* and variations constitute the third movement. The variations number eight, and include a *moto continuo* for first violins with *pizzicato*

accompaniment, while the flute, and flute and harp are singled out as having much charming work allotted them. The theme itself, first given out by the wood-wind, is a lovely song. The *intermezzo* in the minuet-trio form, the trio portion of which is the more important, but preludes the last movement, *perpetuum mobile*. The "perpetual motion" begins in the violins with a *pizzicato* accompaniment. These semiquavers continue, sometimes assertive, often far in the background, throughout the movement. A contrasted episode is that early announced by the horns, which the violins expand. The second subject starts in the clarinet, the first violins playing a version of the *perpetuum mobile*. The development includes a fugal episode begun by the violins *ff*. Some abridgment of the customary form is made as the movement continues. The final *coda* is bright and animated.

Leo Delibes is a popular French composer now about fifty years old. He has written works for the theatre during thirty years, achieving his greatest successes with the ballets "La Source" (1865); "Coppelia" (1870); "Sylvia" (1879). "Sylvia" was produced in Boston by the American Opera Company, in April, 1886. The ballet though of more modern origin than opera is yet a child of some two hundred years. It is a play in pantomime in which music and dancing are important features. The music from Delibes ballet played to day is: (1) a slow waltz, of which our only complaint is that it is so soon over, and that it has no trio to compel the repetition of its first strain. It is preceded by a few bars of *intermezzo*. (2) A charming little movement—again too short,—entitled "Pizzicato," which is almost entirely for the stringed instruments.

Georges Bizet, born in 1838, died in 1875. "Bizet," says one of his biographers, "was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most successful opera of the day, and by a single effort earning an undying name." The composer of "Carmen" wrote several Suites for orchestra. His second, "L'Arlesienne," a posthumous work, (first heard in Boston at a Popular Concert by the Boston Symphony Orchestra, on May 7, 1886,) comprises certain of the interludes to Dumas's "L'Arlesienne," not originally included in the first suite. This composer set the school for Massenet, Delibes, and their fellows, who through his death, lost an example they have emulated but not equalled. Bizet had a fibre which the others lack. His music, with all its cleverness, elastic contour and individuality has stamina and purpose, which traits do not so strongly appear in the contemporaneous French school of to-day. The new Bizet Suite is not to be taken as that composer's best; but it is something charming in a French patois. The movements are: *Pastorale, Intermezzo, Minuet, and Farandole*.

"Tannhäuser," the third of Wagner's operas, is a happy combination of legendary and historical matter; the legend of Tannhäuser being combined with the story of the Battle of the Bards at Wartburg. "Tannhäuser and the Singer's contest at the Wartburg" its correct title. The march occurs in the second act, the Singers Hall of the Wartburg, and with the chorus immediately following introduces the song contest. Berlioz speaks of its "plentiful modulations," but asserts that the orchestra "impresses them with such vigor and authority that they are accepted without resistance."

Infantry Hall, Providence.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

(66 PERFORMERS,)

MR. WILHELM GERICKE, CONDUCTOR,

First Concert.

WEDNESDAY, NOVEMBER 14, AT 8, P.M.

PROGRAMME.

PETER CORNELIUS. OVERTURE. "Barber of Bagdad."

ROSSINI. ARIA. "Una voce poco fa." from "Barber of Seville."

MISS MARGUERITE HALL.

M. MOSZKOWSKI. ALLEGRETTO, VARIATIONS AND PERPETUUM MOBILE, from the Suite in F.

SONGS WITH PIANO.

GEORG HENSCHER. a) SPINNING SONG.

MARY CARMICHAEL. b) A JUNE SONG.

MISS MARGUERITE HALL.

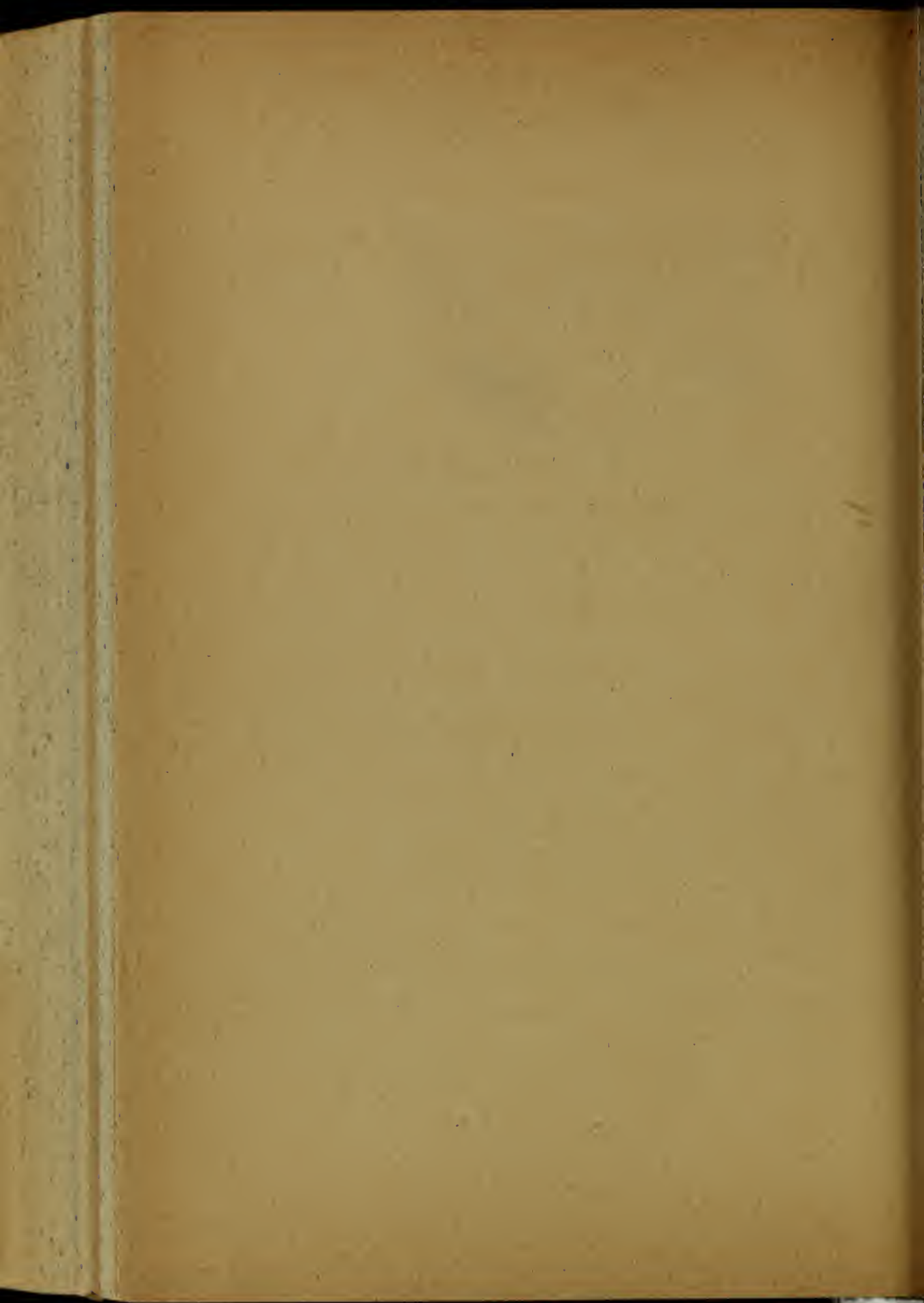
F. MENDLESSOHN. SYMPHONY, No. 3, in A Minor, "Scotch."
Andante con moto.—Allegro un poco agitato.—
Vivace non troppo.—Adagio.—
Allegro vivacissimo, and Allegro maestoso assai.

SOLOIST:

MISS MARGUERITE HALL.

The Piano used is a Steinway.

SECOND CONCERT, Wednesday, December 19, 1888.



CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. OTTO ROTH,

Mr. L. SVEČENSKI,

Mr. FRITZ GIESE.

Assisted by Mr. E. A. MACDOWELL, Pianist.

His first appearance in Boston.

II. CONCERT.

MONDAY, NOVEMBER 19, AT 8 P. M.

PROGRAMME.

QUARTET, in A Minor, Op. 51, No. 2.. BRAHMS.

Allegro non troppo.

Andante moderato.

Quasi Minuetto, moderato.

Allegro non assai.

PRELUDE, INTERMEZZO AND PRESTO,

For Pianoforte, from Suite, Op. 10. MACDOWELL.

QUINTET with Pianoforte, in B Flat, Op. 30. GOLDMARK.

Allegro vivace.

Adagio.

Scherzo (Allegretto con spirito).

Allegro vivace (Alla breve).

Third Concert, Monday, Dec. 17, at 8 P. M.

The first string quartets Brahms wrote are the two designated by Opus 51. They were composed about the year 1867, a period which gave birth to the *German Requiem*, the work which first turned the world's attention towards the man of whom Schumann fondly said, "at his cradle the Graces and Heroes keep watch." It is somewhat singular that Brahms should not have tested his powers in the pure quartet form earlier; the two sextets for strings had, however, been written, also the fine quintet for pianoforte and strings, and two quartets with pianoforte. More remarkable even is Brahms's hesitation in using the symphonic form, the opus (and with Brahms the opus number has chronological significance) of his first being 68, the year 1875. A biographer of Brahms has arisen during the past year whose estimate of the string quartets is preceded by the following. Dr. Deiters says: "The string quartet is justly esteemed the flower of pure instrumental music; here nothing is gained by massive effects, therefore well-turned motives have a good opportunity of showing their real merit by skilful contrasts between somewhat limited individualities; and delicacy of technique is well displayed. Brahms, like a valiant warrior, has striven to follow the example laid down by Beethoven, and reveals to us once more his wealth of melody, his rare skill in form and modulation." Continuing, Dr. Deiters notes the salient features of the two quartets of Opus 51: "In strong contrast to the manly and earnest style of this gloomy, peculiar, but striking, tone-picture (C minor quartet) is the quartet in A minor, with its feminine tenderness and plaintive entreaty. In the first movement the principal subject is simply, but cleverly, worked out; while the second theme expresses a deep, touching tenderness. The melodious *andante* overflows with hope and resignation, and breathes a tone of earnest meditation broken by an outburst of quick, pulsating vitality, an episode in the *scherzo*; the last movement is full of energy and newly acquired confidence, so that a searching inquiry into the spirit of the work will disclose the four movements joined in perfect unity." (First performance at Kneisel Quartet concerts.)

In 1876, when he was fifteen years old, Mr. MacDowell left his home in New York to study in Europe. He was then a proficient pianist and a public performer. He was admitted to the Paris Conservatory, a privilege rarely granted to foreigners, and only the most talented, where he remained two years. He then visited in succession Wiesbaden and Frankfort for further study. Raff's teaching, advice, and friendship are the important factors of this period. In 1882 Mr. MacDowell went to Weimar and was numbered for a time among Liszt's disciples. Admiration for his compositions led Liszt to propose their publication to Breitkopf & Härtel, of Leipzig, who, being already favorably impressed with his performance of certain of his own pianoforte works at the *musikfest* in Zurich, in 1882, were all the more willing to put the American's name upon their catalogue, the first instance in their history of such preferment of a composer born in the United States. In the course of the two following years Mr. MacDowell made several concert tours in Germany. This period was also important because of a call to the Conservatory at Darmstadt, where, at Raff's suggestion, he went as leading professor. In 1884 he married an American, and, until September of the present year, lived at Wiesbaden an idyllic life, teaching a little and writing busily. From this period date his more important compositions. Mr. MacDowell's pianoforte concerto in A minor, played at Mr. Lang's concerts last season, is the only work of his in the larger forms which has been performed in

Boston. New York has been more favored, having heard, in addition, both the published symphonic poems, "Ophelia" and "Hamlet." There remain in the portfolio of this composer a second pianoforte concerto, a symphony ("Roland"), and a symphonic poem, upon which it is not probable the dust of neglect will gather. Mr. MacDowell is the type of artist in whom the best possibilities of American music are vested; warm, sincere, and lovable, as a man, his music, while builded on the foundation of admirable technique, is imaginative, original, and vital with an individual manner. It is a happy coincidence that the composer of works for the pianoforte which are widely introduced into this country should first appear in Boston as the interpreter of one which was the earliest to become known, namely, the First Modern Suite.

Goldmark's moderation is a distinguishing trait. There has, as yet, arisen no Nottenbohm to show us the "sketch books" which shall diagnose the methods of the composer of "Sakuntala" and "The Queen of Sheba." It may be that, given the cup of fragrant coffee which it is said Goldmark constantly sips when composing, his pen flies continually forward, never back, implanting indelibly the color strokes which he so well knows how to use; in this event, provided the supply of coffee is maintained, there will be no Nottenbohm. Goldmark's important chamber-music consists of a suite for pianoforte and violin, a string quartet, and the quintet with pianoforte played to-day. None of these compositions have been heard at Kneisel Quartet concerts; the quintet was played, the Kneisel Quartet assisting, at a concert of the Boston Chamber Music Society, during the season of 1886-87. A sketch of the work follows: *Allegro vivace*. C. The first theme, in B flat major, introduced by the first violin and viola, has no marked individuality; it is taken up by the pianoforte, which, after eighteen bars' development, gives way to a short motive (A minor) leading to the second theme. This is given to the pianoforte (C minor) and is of a beseeching character, not without passion. After the repeat much use is made of the short motive which precedes the second theme. The *coda* is very short and quite brilliant. *Adagio*. G flat major 12-8. It opens with a broad melody by the cello, pianoforte accompanying, afterwards taken up by the first violin and the other strings. A second theme, *andante quasi moderato*, F sharp minor, religious in character, appears for pianoforte solo. After considerable "working out" it leads back again to a rather fragmentary repetition of the first theme. Following the climax developed by the repetition of the second theme, comes a rhapsodical interlude for pianoforte, accompanied by strings, *tremolo*. Then the first theme again (rather more developed), and the movement ends *pianissimo*. *Scherzo. Allegretto con spirito*, F major. A vigorous movement in 3-4 tempo. The trio, which is marked *piu vivo*, is rather conventional, though good-humored; it gains with the appearance of a graceful melody for cello and second violin, repeated by cello and first violin. *Allegro vivace Alla breve*, B flat major. The movement opens with a piquant theme for pianoforte, taken up by first violin and other strings. After considerable development it modulates to D flat major, and a rather broad melody appears, which, after being repeated in the higher octave, undergoes a rather trying contrapuntal treatment. After the inevitable "working out," the first theme is brought in *animato*. The *coda* is brilliantly ushered in by the strings, *pizzicato*, with passages for the pianoforte, ending the movement worthily.

Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

Second

YOUNG PEOPLE'S POPULAR,

WEDNESDAY AFTERNOON, NOV. 28,
AT 2.30.

TICKETS NOW READY AT THE BOX OFFICE, MUSIC HALL.

CHICKERING HALL,
SEASON 1888-89.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI,
E. FIEDLER,

D. KUNTZ,
G. CAMPANARI.

BEG TO ANNOUNCE FOR THEIR FIRST SEASON

THREE CHAMBER CONCERTS,

TO BE GIVEN IN

CHICKERING HALL,

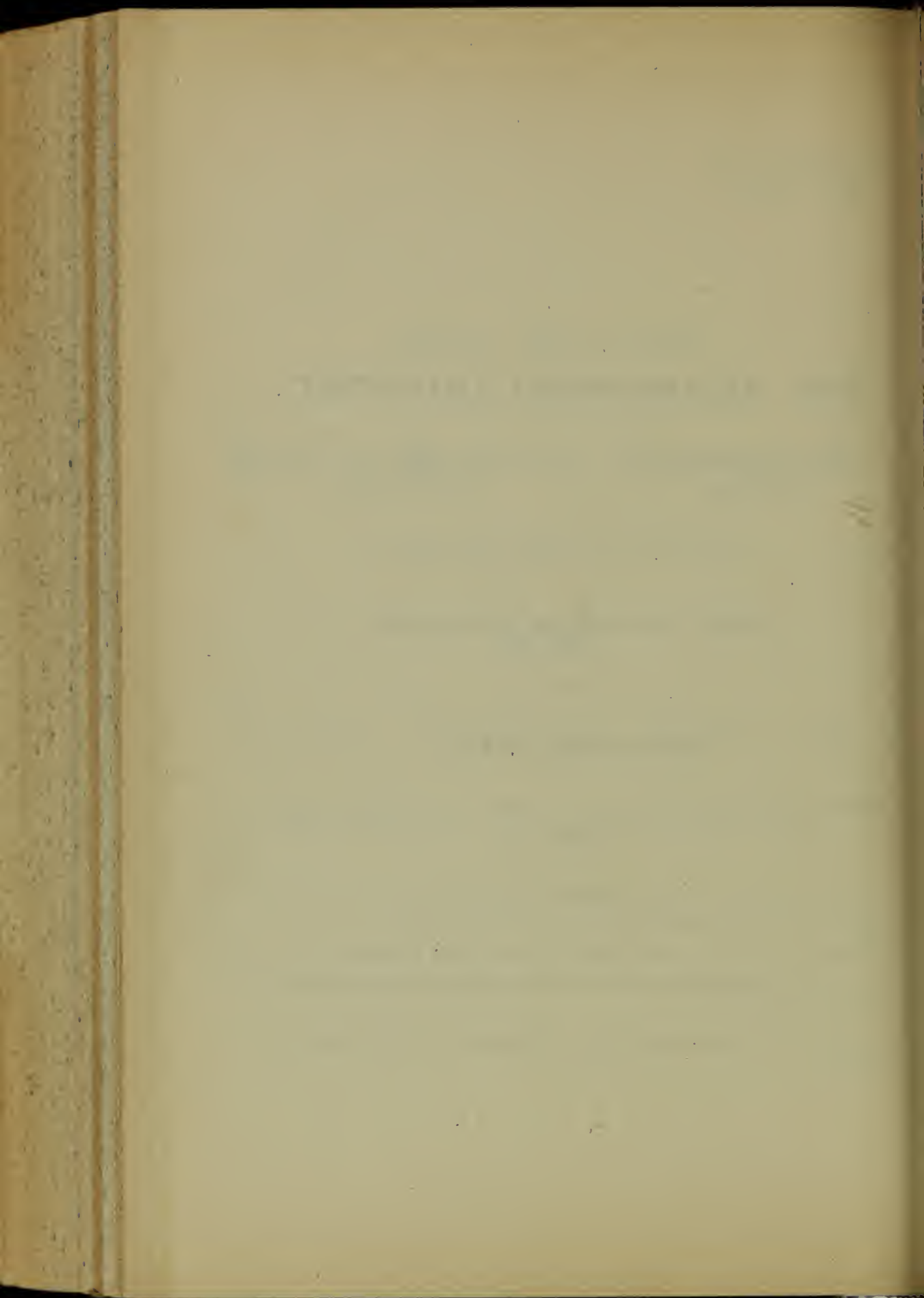
MONDAY EVENINGS, NOVEMBER 26, AND JANUARY 7, AND TUESDAY EVENING,
FEBRUARY 5.

AT THE FIRST CONCERT ON NOVEMBER 26, THE QUARTET WILL HAVE THE
ASSISTANCE OF MISS ELIZABETH C. HAMLIN AND MR. B. J. LANG.

SOLOISTS TO APPEAR AT THE OTHER CONCERTS WILL BE ANNOUNCED LATER.

SUBSCRIPTION NOW OPEN AT THE BOX OFFICE, MUSIC HALL. SEASON TICKETS
FOR THE SERIES, \$3.

TICKETS MAY BE ENGAGED BY MAIL BY ADDRESSING C. A. ELLIS, MUSIC HALL,
BOSTON.



CHICKERING HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 26, AT 8 O'CLOCK.

PROGRAMME.

ANTON RUBINSTEIN. QUARTET IN B FLAT MAJOR, NO. 2, OP. 47.
ALLEGRO MODERATO.—ALLEGRO MOLTO.—
MODERATO ASSAI, (CON VARIAZIONI).—VIVACE.

SONGS WITH PIANO.

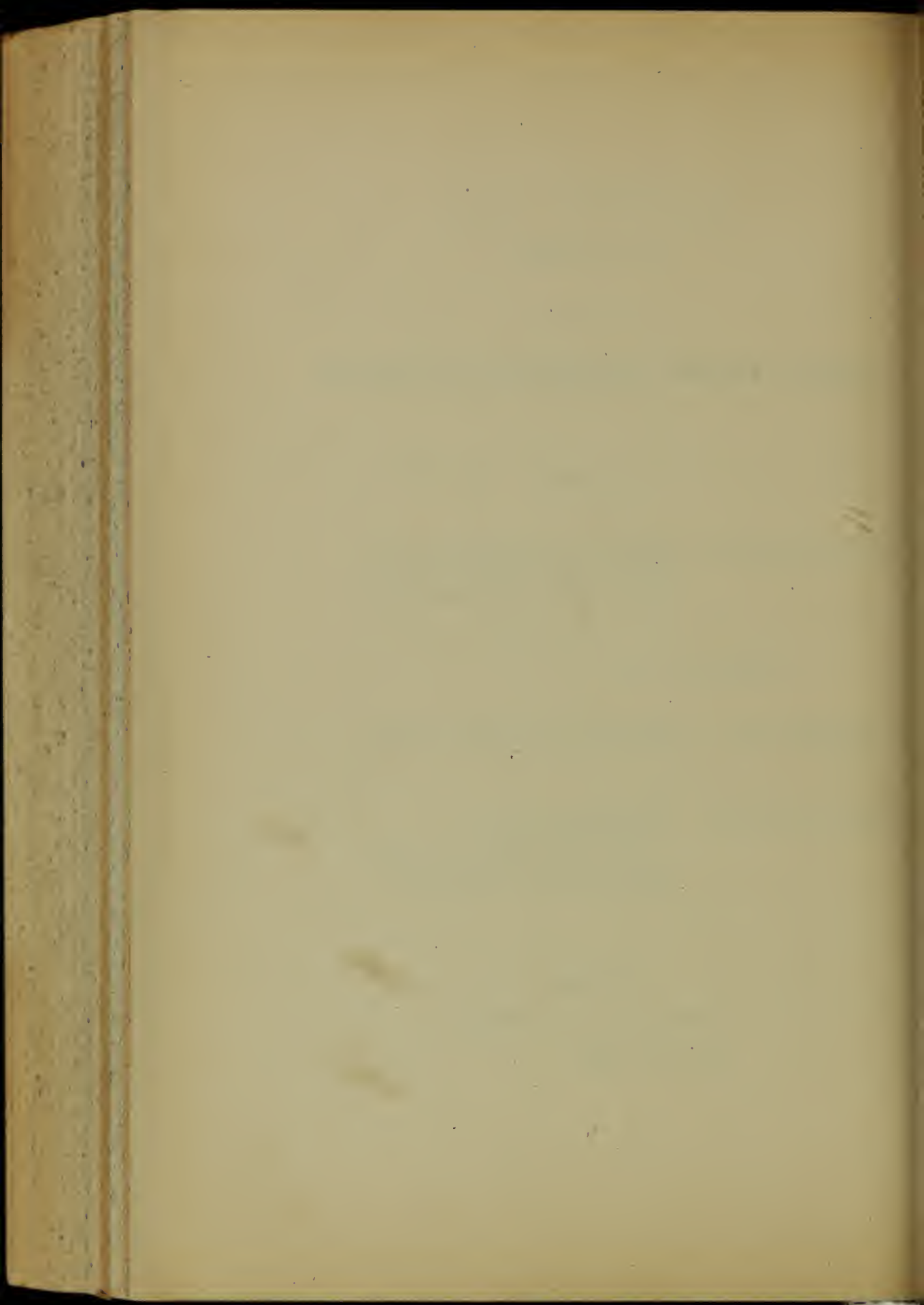
L. VON BEETHOVEN. ROMANZA IN F, FOR VIOLIN AND PIANO.

JOHANNES BRAHMS. TRIO IN C MINOR, OP. 101.
(FIRST TIME IN BOSTON.)
ALLEGRO ENERGICO.—PRESTO NON ASSAI.—
ANDANTE GRAZIOZO.—ALLEGRO MOLTO.

Soloists.

MISS ELIZABETH C. HAMLIN.

MR. B. J. LANG.



CHICKERING HALL,

SEASON 1888-89.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI,

D. KUNTZ,

E. FIEDLER,

G. CAMPANARI.

BEG TO ANNOUNCE FOR THEIR FIRST SEASON

THREE CHAMBER CONCERTS,

TO BE GIVEN IN

CHICKERING HALL,

MONDAY EVENINGS, NOVEMBER 26, AND JANUARY 7, AND TUESDAY EVENING,
FEBRUARY 5.

AT THE SECOND CONCERT ON JANUARY 7, THE QUARTET WILL HAVE THE
ASSISTANCE OF MISS MARGUERITE HALL AND MR. CLAYTON JOHNS.

SOLOISTS TO APPEAR AT THE THIRD CONCERT WILL BE ANNOUNCED LATER.

SUBSCRIPTION NOW OPEN AT THE BOX OFFICE, MUSIC HALL.

TICKETS MAY BE ENGAGED BY MAIL BY ADDRESSING C. A. ELLIS, MUSIC HALL,
BOSTON.

Nottebohm's thematic catalogue of Beethoven's works places the Romanza in F, op. 50, among the compositions first published in May, 1805. The MS. which is in a private library in Vienna, is not dated. Brietkopf and Härtel's critical edition classes it among the productions of 1803, but a remark in a letter from the composer's brother Carl points to a date earlier than November 1802. The work was originally issued with this inscription: "Romance pour le Violon Principal, 2 Violons, Alto, Flute, Hautbois, 2 Bassoons, 2 Cornet Basse, composée par Louis van Beethoven, (op. 50)." Description of the piece (*adagio cantabile*, F major C,) even were it less well known, would be superfluous. The chief melody is perfectly simple, while the manner in which it is harmonically developed, can be followed without difficulty.

Since his fourth symphony, (op. 98), the important works Brahms has written are: Sonata for pianoforte and cello, op. 99; Sonata for pianoforte and violin, op. 100; Trio in C minor for pianoforte, violin and cello, op. 101, and the Concerto for violin, cello and orchestra. The three pieces of chamber-music are the product of the winter of 1886-87. Brahms' habit of work shows a fondness for pursuing uninterruptedly a given direction, once the step is taken. Immediately preceding the fourth symphony are four groups of songs; in fact, the time between the composition of the third and fourth symphonies, as represented by eight opuses, is wholly given up to vocal music in some form. Concerning the trio played to-day, Mr. J. A. Fuller Maitland in a supplementary paragraph in Rosa Newmarch's translation of Dr. Dieters's sketch of Brahms, writes: "Like its predecessor, (the trio in C, op. 87,) it is full of vigor and muscular energy. But its appeal to the intellect of the hearer is far more direct, and its form is far more easily intelligible than is the case with that work. Its first movement has some characteristics in common with the corresponding part of the F minor quintet, but the bountiful breadth shown in the treatment of the second subject is not found in the earlier work. The *scherzo*, played *con sordini* by the strings, is full of interest in spite of its short extent. An important episode, consisting of massive chords, arranged in a curiously unexpected rhythm, serves as a foreboding of the slow movement, in which the composer's fondness for rhythmic peculiarities is indulged to the full. A strong evidence of his power and freedom is found in the ease with which he uses what is practically seven-crochet time (for the sake of convenience it is printed as a bar of 3-4, followed by two of 2-4), and makes it sound as if it were the most natural thing in the world. An impulsive and extraordinarily original finale brings the whole to a worthy conclusion."

CHICKERING HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 26, AT 8 O'CLOCK.

PROGRAMME.

ANTON RUBINSTEIN. QUARTET IN B FLAT MAJOR, NO. 2, OP. 47.
ALLEGRO MODERATO.—ALLEGRO MOLTO.—
MODERATO ASSAI, (CON VARIAZIONI).—VIVACE.

SONGS WITH PIANO.

- A) "DIE NACHTIGALL."
- B) "MEINE LIEBE IST GRÜN."

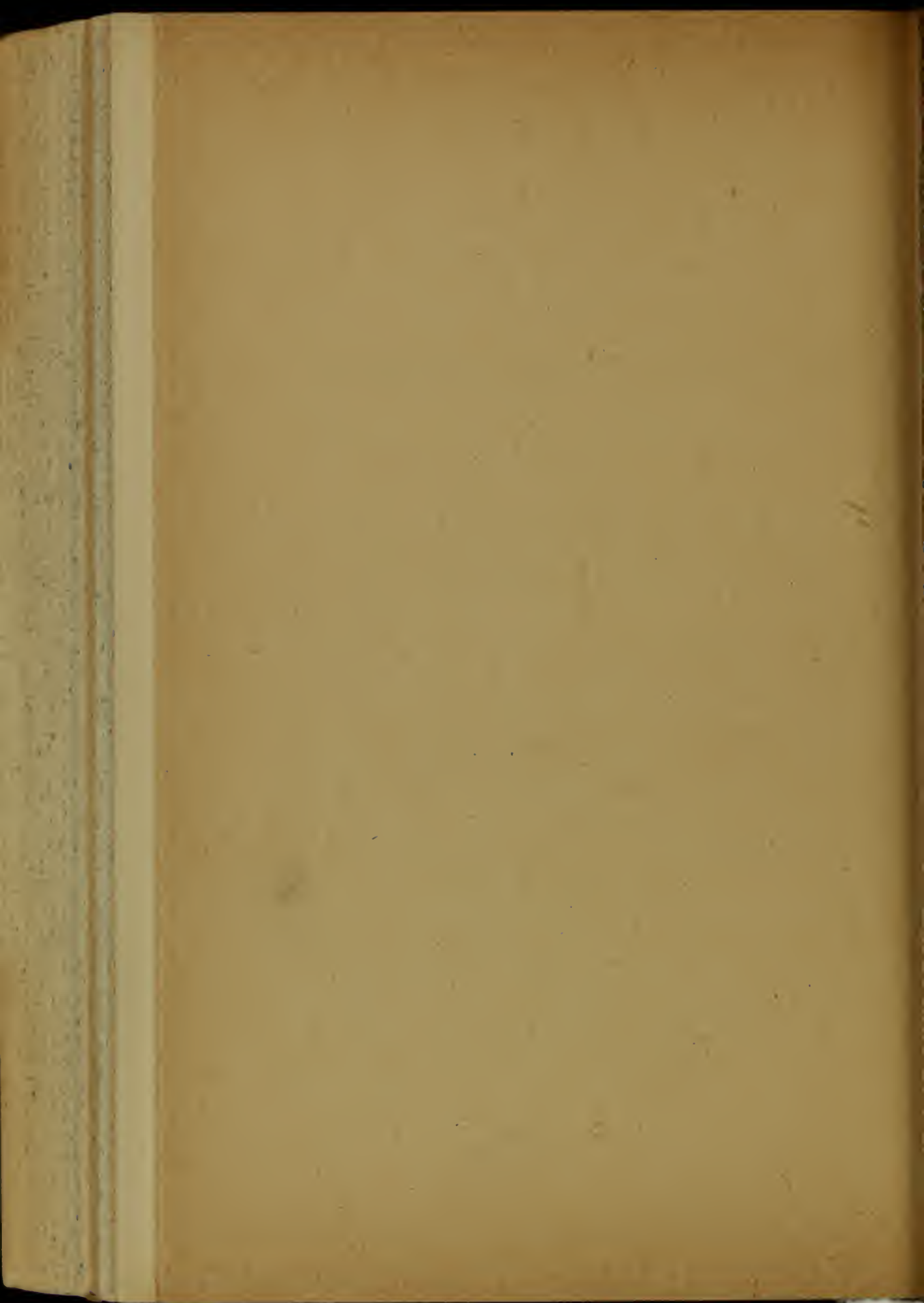
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ALLEGRO ENERGICO.—PRESTO NON ASSAI.—
ANDANTE GRAZIOZO.—ALLEGRO MOLTO.
(FIRST TIME IN BOSTON.)

Soloists.

MISS ELIZABETH C. HAMLIN.

MR. B. J. LANG.



Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA

(80 PERFORMERS,)

MR. WILHELM GERICKE, CONDUCTOR,

SEASON 1888-89.

Second

**'YOUNG
PEOPLE'S
POPULAR,'**

WEDNESDAY AFTERNOON, NOVEMBER 28TH, AT 2.30.

SOLOIST:

HERR MORIZ ROSENTHAL.

The Piano used is a Steinway.

PROGRAMME.

OVERTURE. "The Marriage of Figaro," MOZART

CONCERTO for PIANOFORTE in E minor, op. 11. CHOPIN
Allegro maestoso.—Romance, (Larghetto).—Rondo vivace.

LARGO, HANDEL
SOLO VIOLIN,—MR. KNEISEL.

SCENES PITTORESQUES, MASSENET
Marche.—Air de Ballet.—Angelus.—Fête Bohême.

RHAPSODIE HONGROISE for PIANOFORTE, LISZT
(Arranged by Moriz Rosenthal.)

OVERTURE, "The Merry Wives of Windsor," NICOLAI

Writing of Mozart's ability to depict in the orchestra Figaro's story, as suggested by Beaumarchais's comedy, "*Le Mariage de Figaro, ou Folle Journée*," Otto Jahn says: "The capabilities of instrumental music in this direction are most strikingly displayed in the overture, in composing which Mozart appears to have kept before him the second title of the play, '*La Folle Journée*.'" He has made one very characteristic alteration in the course of the overture. At first the rapid, impetuous *presto* was interrupted by a slower middle movement. In the original score, the point where the return to the first subject is made, is marked by a pause on the dominant seventh, followed by an *andante* in D minor. The leaf on which its continuation and the return to the *presto* was sketched is torn out. It is plain that Mozart altered his mind when he came to the instrumentation of the overture, which he has sketched, in the usual way. Perhaps a middle movement begun like a *Siciliana* did not please him; in any case, he thought it better not to disturb the cheerful expression of his opera by the introduction of any foreign element. And in very truth, the merry, lively movement pursues its uninterrupted course, from the first eager murmur of the violins to the final flourish of trumpets. One bright, cheerful melody succeeds another, running and dancing for very lightness of heart, like a clear mountain stream rippling over the pebbles in the sunshine. A sudden stroke here and there electrifies the motion; and once, when a gentle melancholy shines forth, the merriment is, as it were, transfigured into the intensest happiness and content. A piece of music can hardly be more lightly and loosely put together than this; there is an entire want of study or elaboration. Just as the impulses of highly-wrought poetic moods exist unobserved, and pass from one to the other, so here one motif grows out of the other, till the whole stands before us, we scarce know how."

Chopin wrote for the orchestra in connection with the pianoforte, his two pianoforte concertos, being almost the only compositions of his for a number of instruments. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score . . . he must touch the keys by himself, without being called upon to heed the player sitting next him." The concertos are much admired by pianists; to both the player of sentiment and the virtuoso do they appeal. Fr. Niecks says of the *adagio* of the one played to-day: "it is very fine in its way, but such is its cloying sweetness that one longs for something bracing and active. This desire the composer satisfies only partially in the last movement. Nevertheless, he succeeds in putting us in good humor by his gaiety, pretty ways, and tricky surprises." Among the orchestral effects, the use of the horns in the cantabile theme of the first *allegro*, and the muted string accompaniment in the *romance*, will be noted.

The Largo by Handel is an arrangement by Hellmesberger of Vienna, of an air from the opera of "Xerxes." It is a little song sung by some youth or maiden under a favorite plane-tree, who invokes protection for her beloved tree, and asks if ever leaves were dearer, or shade sweeter. "Xerxes" was one of the last of Handel's thirty-nine operas: when he wrote it he was getting old, was in debt, and suffered from rheumatism, yet it contains more distinctively comic matter than any of his works.

Jules Emile Frederic Massenet was born at Montaud, France, May 12, 1842. He was educated at the Paris Conservatory, where he won the Prix de Rome, in 1863, (which Berlioz had before him). In 1867, his opera, "La Grand Tante," was produced at the Opera Comique, through the influence of Ambroise Thomas. This opera, and some orchestral suites which followed it, attracted favorable attention to the young composer; but his talents were not definitely acknowledged, even in France, where he is a great favorite, until after the production of "Don Cæsar de Bazan," an Opera Comique in three Acts and four Tableaux, November 30, 1872. His published compositions are numerous and varied, including, in addition to the works already mentioned, the oratorios or sacred dramas of "Marie Magdeleine," "Eve," "La Vierge," the operas "Le Roi de Lahore," "Manon," and "Le Cid;" a number of melodies for one and two voices, choruses, and piano music. He is best known in this country by his suites for orchestra, such as "Scènes Pittoresques," "Scènes Neapolitaines," and "Scènes Alsaciennes."

"Liszt speaks of an existing Hungarian national musical art-form called a 'Hongroise,' which he defines as being analogous to an epic poem in the manner of an ode; the strophes of which are in striking contrast to each other, the whole consisting of a slow movement (*Lassan*) followed by a quick one (*Frischka*). Further, he explains his reasons for adopting the term 'Hungarian Rhapsody' by saying that when he came to publish the results of a long intercourse with the gipsies of Hungary and collectors of the tunes which they were in the habit of playing, he felt that the word rhapsody most suitably expressed the *epic* element, which, as he fancifully regarded it, he recognized in their performances, with the analogy of which to those of the rhapsodists of the Homeric age he was forcibly struck. He called them 'Hungarian' because he felt that in the future it would not be just to class them with that which had not existed in the past, the Magyars having adopted the gipsies as their national musicians."

(C. A. Barry.)

The pianoforte is the instrument for which the Hungarian Rhapsodies, which afterwards received an orchestral setting, were originally written.

The overture to "The Merry Wives of Windsor" is almost as familiar to American audiences as Shakespere's comedy. The opera, the *chef d'œuvre* of its composer, is still counted among the most favorite of German comic operas, and is lodged in the repertoire of almost every German theatre.

Opera House, . . . Lawrence.

A. L. GRANT, MANAGER.

SEASON 1888-89.

GRAND CONCERT,
BY THE
BOSTON
SYMPHONY
ORCHESTRA.

(60 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR.

SOLOIST:

MISS GERTRUDE FRANKLIN.

THURSDAY EVENING, DECEMBER 27, AT 8 O'CLOCK.

PROGRAMME.

OVERTURE. (Oberon.) WEBER.

AVE MARIA. (with Violin, Harp and Piano Accompaniment.) GOUNOD.
MISS GERTRUDE FRANKLIN.

LARGO. HÆNDEL.
Solo Violin, MR. FRANZ KNEISEL.

DANSE MACABRE. POEME SYMPHONIQUE. CAM. SAINT SAËNS.

Zig et Zig, la Mort en cadence,
Frappant une tombe avec son talon,
La Mort à minuit jone un air de danse,
Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre.
Courant et santant sous leur grands linceuls.

Zig et Zig et Zag, chacun se trémousse.
On entend claquer les os des danseurs.

* * * * *

Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.

* * * * *

Henri Cazalis.

L'ARLESIENNE. BIZET.

ARIA. (NON, JE NE VEUX PAS CHANTER.) NICOLÒ ISOUARD.
MISS GERTRUDE FRANKLIN.

MARCH FROM LENORE SYMPHONY. RAFF.

HUNGARIAN RHAPSODY, No. 1. LISZT.

SYMPHONIC POEM, "DANSE MACABRE."

SAINT-SAËNS.

The verses from the French of Henri Cazalis, beginning,

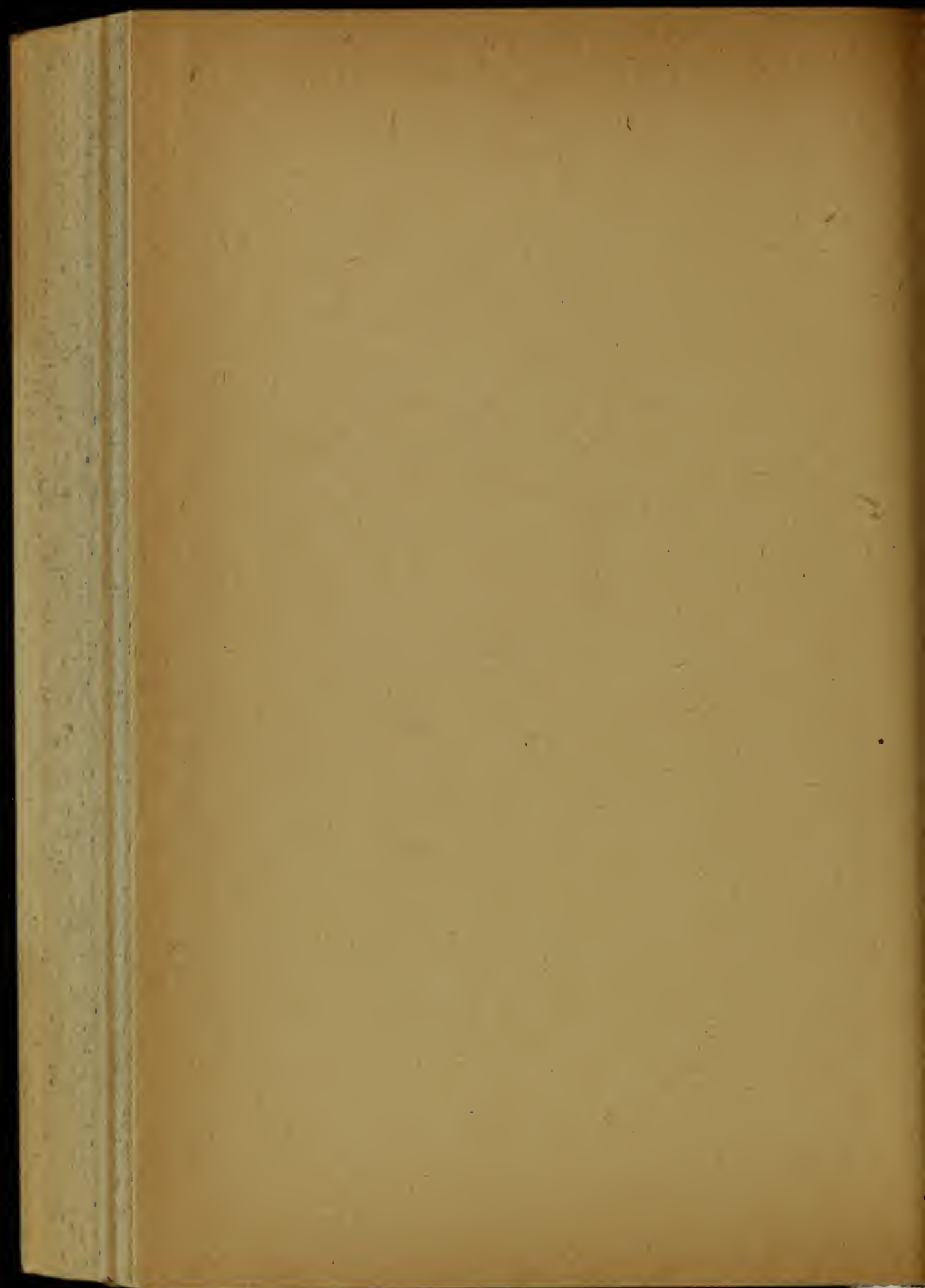
Zig, zig—grim death in cadence
Striking with his heel, a tomb.
Death at midnight plays a dance tune
Zig, zig, zig, upon his viol,

suggested to Camille Saint Saëns a subject for musical delineation. After the first performance in Boston of the "Dance of Death," by the Thomas Orchestra, January 29, 1876, it being the second of the ingenuous Frenchman's symphonic poems that had been heard here, Mr. Dwight wrote the following: "The music is certainly a clever freak of French fantastical extravaganza, mingling the horrible and the grotesque, till they exert a fascination worthy of Meyerbeer. The doleful midnight bell, well limited, introduces the piece; Death tuning his viol in fifths, is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cock crows, and away they flutter all!"

HUNGARIAN RHAPSODY, NO. 1.

LISZT.

In his book, "*Dee Bohémiens et de leur Musique en Hongroie*," the composer of this work gives some particulars with regard to a form which he may be credited with having invented. Mr. C. A. Barry summarized Liszt's remarks as follows:—"Liszt speaks of an existing Hungarian national musical art-form called a 'Hongroise,' which he defines as being analogous to an epic poem in the manner of an ode; the strophes of which are in striking contrast to each other, the whole consisting of a slow movement (*Lassan*) followed by a quick one (*Frischka*). Further, he explains his reasons for adopting the term 'Hungarian Rhapsody' by saying that when he came to publish the results of a long intercourse with the gipsies of Hungary and collectors of the tunes which they were in the habit of playing, he felt that the word rhapsody most suitably expressed the *epic* element, which, as he fancifully regarded it, he recognized in their performances, with the analogy of which to those of the rhapsodists of the Homeric age he was forcibly struck."



Sanders Theatre, Cambridge.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

II. CONCERT.

THURSDAY, DECEMBER 6, AT 7.45, P. M.

PROGRAMME.

FRANZ SCHUBERT. OVERTURE in E minor.

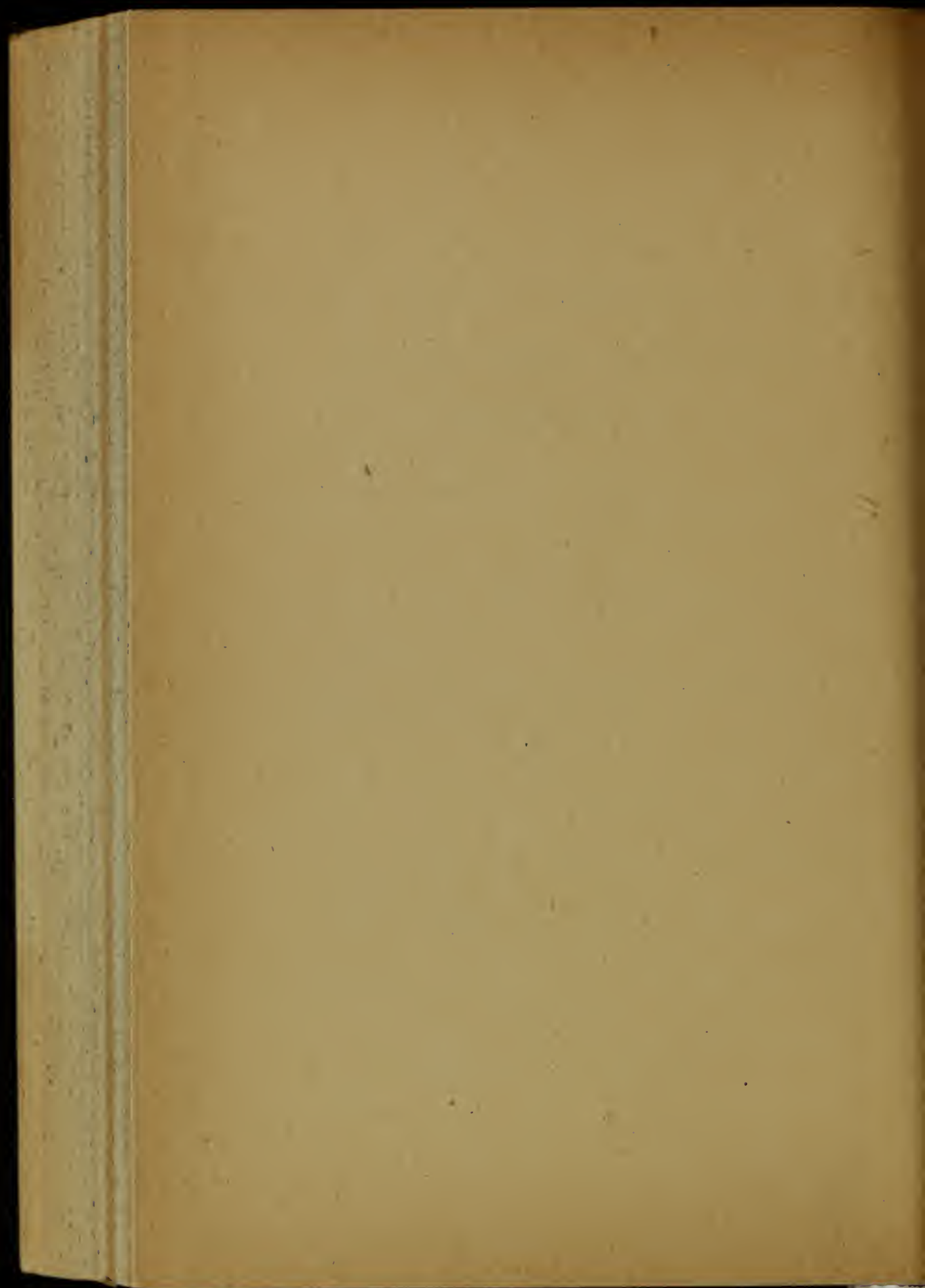
L. v. BEETHOVEN. CONCERTO FOR VIOLIN. in D, op. 61.
Allegro ma non troppo.—Larghetto.—Rondo.
(Cadenza by Joachim.)

F. MENDELSSOHN. SYMPHONY, No. 3, in A Minor, "Scotch."
Andante con moto.—Allegro un poco agitato.—
Vivace non troppo.—Adagio.—
Allegro vivacissimo, and Allegro maestoso assai.

SOLOIST:

MR. FRANZ KNEISEL.

THIRD CONCERT, Thursday, January 3d, 1889.



CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. OTTO ROTH,

Mr. L. SVEČENSKI,

Mr. FRITZ GIESE.

Assisted by Mr. B. J. LANG.

III. CONCERT.

MONDAY, DECEMBER 17TH, AT 8, P. M.

PROGRAMME.

- | | |
|--------------|--|
| BEETHOVEN. | SEXTET for VIOLINS, VIOLA, 'CELLO and HORNS.
op. 81B.
Allegro con brio.—
Adagio.—
Rondo (Allegro). |
| RUBINSTEIN. | TRIO for PIANOFORTE, VIOLIN and CELLO, op. 52.
Allegro.—
Adagio.—
Presto (Scherzo); with meno moso, (trio).—
Allegro appassionata. |
| MENDELSSOHN. | QUARTET in D major, op. 44, No. 1.
Molto allegro vivace.—
Menuetto, un poco allegro. —
Andante espressivo ma con moto.—
Presto con brio. |

Horns played by Mr. REITER and Mr. SCHNEIDER.

FOURTH CONCERT, January 21, at 8 o'clock, P. M.

The Sextet op. 81b, written in 1808, and published by Simrock in 1810, dates from perhaps the most fruitful period of Beethoven—that of the C minor “Pastoral” and Seventh Symphonies. Beethoven essayed considerable chamber-music for other than the usual combinations of instruments, and it is a coincidence that three of the more important compositions (not forgetting the lovely Septet, op. 20), for what may be styled a unique choice, namely:—the Sextet played to-day, the Sextet for wind instruments, op. 71, and the Trio for two oboes and English horn, op. 87, (played at a Kneisel concert last season) were written at about the same time. The writing for horns in the Sextet played to-day bears towards the string parts the character of an obligato. In one of the Beethoven catalogues the following, having reference to the work under notice, of which no previous performance in Boston is recalled, appears:—“Simrock, the founder of the music publishing house in Bonn was a famous horn-player. With the manuscript of the Sextet Beethoven also sent a letter (which afterwards was stolen) in which, as the present publisher Simrock clearly remembers, the composer said in reference to his studies in former years under the horn-player ‘that the scholar afterwards gave his master many a hard nut to crack.’ The following out of Reichard’s letter of the tenth of December, 1808, can only have reference to this Sextet. ‘On that first quartet morning at Schuppanzigh’s house was the fine, clear Sextet of Beethovens’ performed, and produced a right powerful impression. A horn-player from the orchestra of the *Theatre an der Wein* gave him peculiar satisfaction in it.’”

Out of the various component parts of the first theme, fully enunciated by the pianoforte and alternating strings in the first seven measures, allowing for the *cantabile* phrase, with its tributaries, which constitutes what is understood as the “second subject”—the whole *allegro* may be said to be constructed, and with much unity of purpose. Immediately after the first full close in the tonic (B flat), the theme is developed in a fragmentary way with the violin and cello in octaves. It will be observed that the first half of the first section of the theme is separated by two crotchet rests from the other, besides beginning on the last, instead of the first half of the bar. The second theme is ushered in by a sort of prologue. The melody proper is first heard from the violin and cello. After seven measures the pianoforte adds an accompaniment. After the second theme has been fully developed, the peroration of the first section of the movement begins with a new treatment in the imitative style, of a feature in the leading theme, which will at once be recognised by attentive hearers. The pianoforte, as will be observed, accompanies this with brilliant passages of divided chords, in triplets. The second part is almost wholly devoted to more or less elaborate developments of the first theme, and the various forms under which it has already appeared. It commences with the theme in a new key. We have then an episode, in which the first theme (again in a new key), in “augmentation”—every crotchet now becoming a minim, and every quaver a crotchet—appears in the bass. Further, yet once more in a new key, the theme again appears as a bass, in double augmentation, what were first crotchets and subsequently minims, now assuming the dimensions of semibreves. In this portion the stringed instruments sustain chords in full harmony. Further citations from the first movement are hardly called for. The leading theme returns, in B flat, the primary key, and, allowing for the usual changes of tonality, every passage that has been referred to, with certain unimportant modifications, is heard again. The *coda*, exclusively built upon the leading subject, will speak for itself.

The principal theme of the *adagio* starts in the pianoforte; an episode is introduced by the violin, and in due course the second theme appears, also upon the pianoforte. It then modulates and appears in F, *forte*. The pianoforte plays a bustling accompaniment, in demi-semiquaver *arpeggios*. The leading theme then comes back in quite a new form. The violin gives the melody, and the violoncello the bass, “*pizzicato*,” while the pianoforte plays an independent and interesting part.

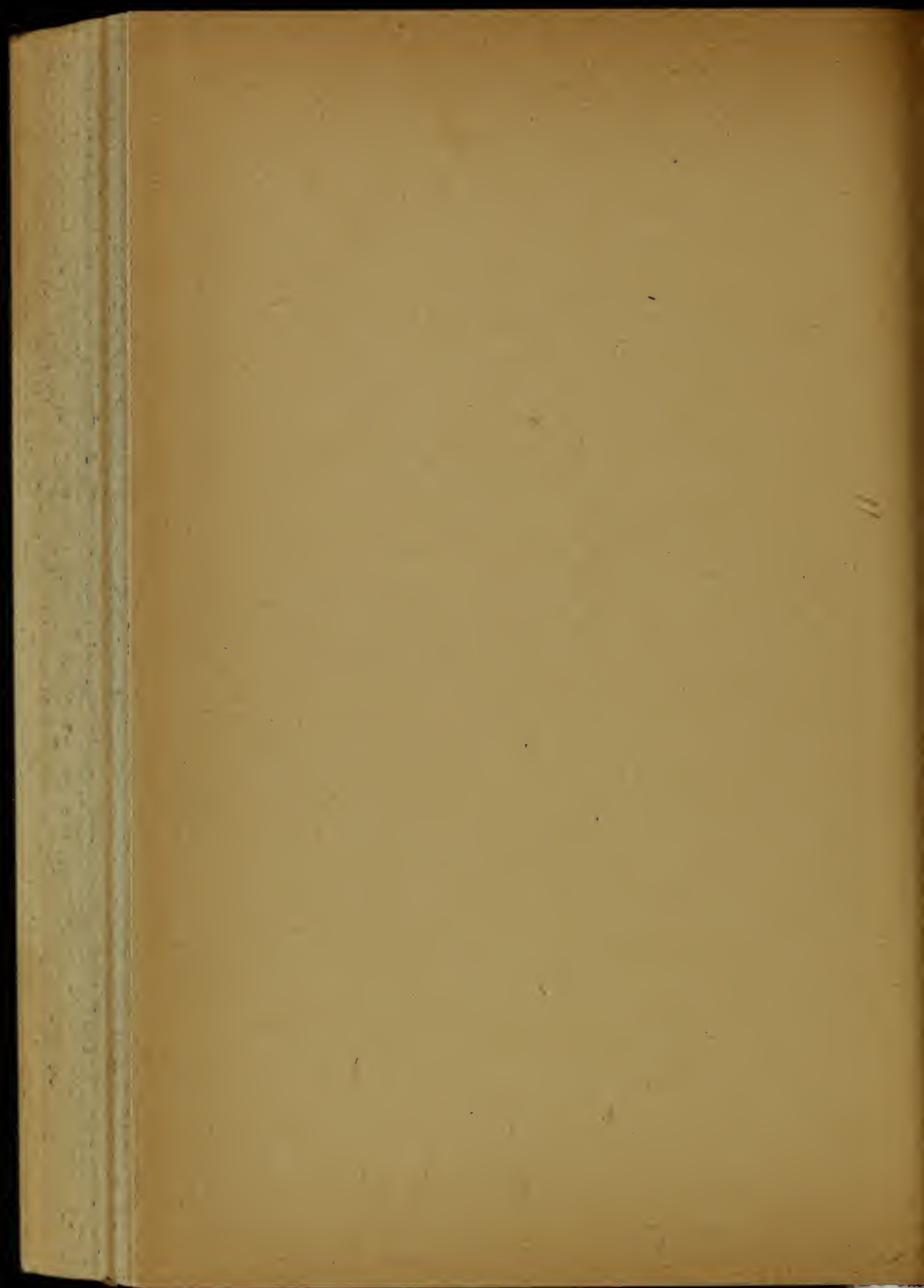
The *scherzo* (*presto*) and its companion *trio* are for the most part, in the customary form. After the *trio*, the *scherzo* is repeated as usual.

The inspiring *finale* while treated in a not unorthodox fashion as to form bears evidences of the composer's individuality among which may be mentioned the episode (pianoforte and 'cello) which precedes the return of the first theme in the usual order of statement. It will be observed that fragments of the principal subject are occasionally mixed up with this episode. After the theme once more appears, in the primary key (B flat), the movement is conducted to an end, with few and unimportant modifications. (*Reduced from a Saturday Popular analysis.*) *First performance at Kneisel Quartet concerts.*

The *trio*, op. 52, was introduced in Boston at a concert given by Mr. Lang, in Mechanics Hall, March, 1874; the performers were Mr. Lang, Teresa Liebe and Mr. Fries.

After the D major quartet was finished, Mendelssohn wrote this to his friend, Ferdinand David: "I have just finished my third quartet, and like it much; may it please you as well. I almost think it will, for it is more spirited, and seems to me likely to be more grateful to the players than the others." This was in 1838, when Mendelssohn was heart and soul devoted to the Gewandhaus concerts; a period too of considerable composition, midway between those epoch-marking dates denoted by "Saint Paul" and "Elijah." When Rietz was preparing for publication a catalogue of Mendelssohn's MSS. he could find no trace of the D major quartet. It afterwards transpired that Sterndale Bennett, whose association with Mendelssohn was very dear, had it. At present England more than any other country clings to Mendelssohn's music. The record of the thousand *Monday Popular* concerts shows that his chamber music has been and is devotedly played. The following analytical sketch of the D major quartet is taken from a *Monday Popular* programme: The opening movement in D major is an *allegro*, the leading subject of which, a vigorous melody, is allotted to the first violin. This theme has a tributary, which follows it immediately, in the same key, but of quite an opposite character. After a repetition of the leading theme, the tributary is made the subject of an episode in the dominant key. This coming to a full close, the second theme appears in F sharp minor. Instead of coming to a close in F sharp minor, the cadence is interrupted to introduce the peroration of the first part, which comprises a fresh theme as vigorous as that which opens the movement. The theme of the *menuetto* is a charming example of the pastoral style. A reference to the *menuetto* of Beethoven's quartet in the same key (op. 18) will show that Mendelssohn, while writing the foregoing, was in some degree influenced by that graceful inspiration. Not so, however, in the *trio*, which is pure Mendelssohn throughout. The *andante espressivo con moto* is one of those movements which bear the impress of Mendelssohn's strongly marked individuality from first to last. The second subject, in the relative major (D), beginning on a *pedale* of the *six-fourth* while the semiquaver motion of inner parts is sustained, contrasts happily with the first. Towards the end, after a *cadenza solus* for the first violin, an interesting episode occurs. Then with a last look back at the opening theme this very original movement quietly terminates. The *finale presto* is quite as animated as the opening *allegro* and written in a still more elaborate style. The first subject, a spirited one, is continued in a more melodious strain; and after the working out the second theme is introduced, a tuneful *cantabile* in the dominant key (A).

The foregoing are the principal materials upon which the *finale* is built. (*First performance at Kneisel Quartet concerts.*)



Infantry Hall, Providence.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

(66 PERFORMERS,)

MR. WILHELM GERICKE, CONDUCTOR,

Second Concert.

WEDNESDAY, DECEMBER 19, AT 8, P. M.

PROGRAMME.

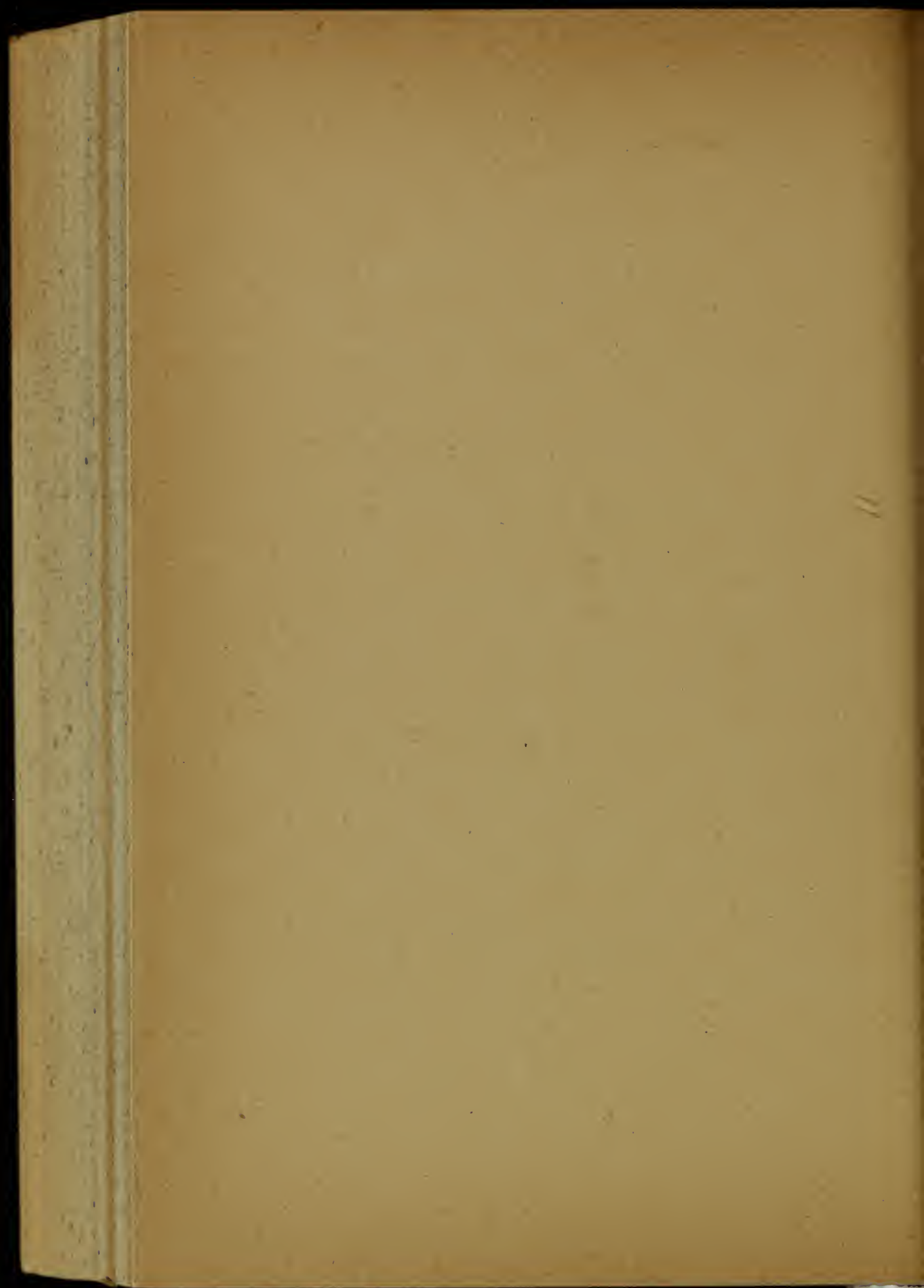
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| R. WAGNER. | EINE FAUST OVERTURE. |
| W. A. MOZART. | ARIA. "Marriage of Figaro."
MISS JUCH. |
| H. BERLIOZ. | PILGRIM'S MARCH from the "HAROLD
SYMPHONY."
(SOLO VIOLA, MR. KNEISEL). |
| E. LALO. | RHAPSODIE FOR ORCHESTRA.
(First time.) |
| F. SCHUBERT. | SONG WITH PIANO.
"DIE ALLMACHT."
MISS JUCH. |
| C. GOLDMARK. | SYMPHONY. 'Rustic Wedding.' (three movements.)
Wedding March, with Variations—Moderato molto.
In the Garden—Andante.
Dance—Finale, Allegro molto. |
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SOLOIST:

MISS EMMA JUCH.

The Piano used is a Steinway.

THIRD CONCERT, Wednesday, January 23d, 1889.



Sanders Theatre, Cambridge.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

III. CONCERT.

THURSDAY, JANUARY 3D, AT 7.45, P. M.

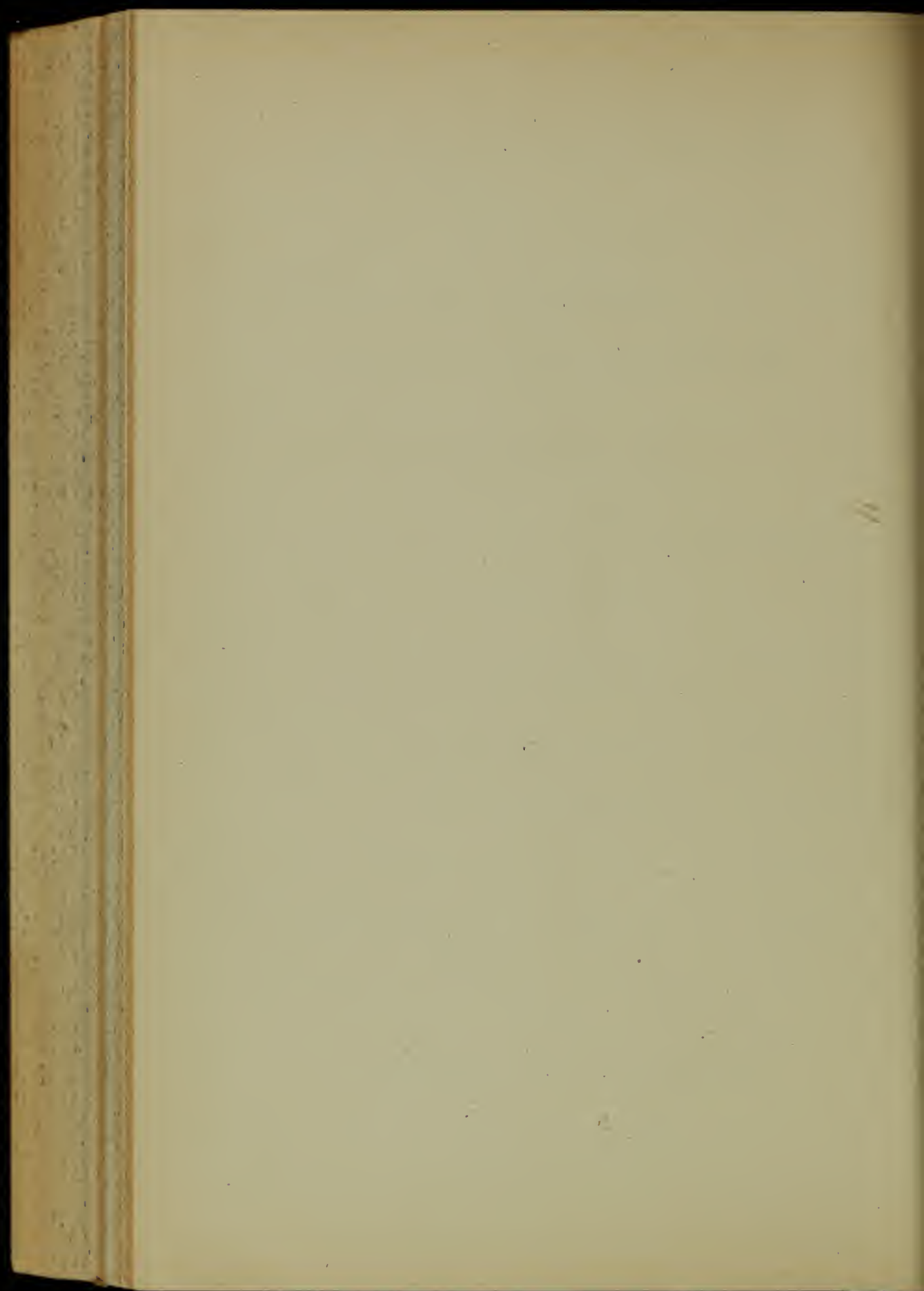
PROGRAMME.

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| JOSEPH HAYDN. | SYMPHONY in D major, No. 2.
Adagio; Allegro.—Andante.—Menuet.—
Allegro spiritoso. |
| W. A. MOZART. | TAMINO'S ARIA, (Magic Flute.) |
| FR. LISZT. | SYMPHONIC Poem. "Tasso." |
| L. v. BEETHOVEN. | SONG WITH PIANO. "Adelaide." |
| R. WAGNER. | INTRODUCTION and CLOSING SCENE,
from "Tristan and Isolde." |
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SOLOIST:

MR. CHARLES F. WEBBER.

The Piano used is a Chickering.



CHICKERING HALL,
SEASON 1888-89.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI,
E. FIEDLER,

D. KUNTZ,
G. CAMPANARI.

SECOND CHAMBER CONCERT,

MONDAY EVENING, JANUARY 7TH, AT EIGHT O'CLOCK.

Soloists.

MISS MARGUERITE HALL.

MR. CLAYTON JOHNS.

THIRD CONCERT AND LAST OF THE SERIES, TUESDAY EVENING, FEB'Y 5TH.

CHICKERING HALL.

SECOND CONCERT.

MONDAY EVENING, JANUARY 7, AT 8 O'CLOCK.

PROGRAMME.

W. A. MOZART.

TRIO IN E FLAT MAJOR, FOR PIANOFORTE, VIOLIN.
AND VIOLA. (498 K.)

ANDANTE.—MENUETTO.—ALLEGRETTO.

MR. JOHNS, MR. ADAMOWSKI AND MR. KUNTZ.

FR. SCHUBERT,

SONGS WITH PIANOFORTE.

A) "MEMNON."

B) "GEHEIMES."

MISS HALL.

L. V. BEETHOVEN.

QUARTET IN F MAJOR, OP. 18, NO. 1.

ALLEGRETTO MODERATO —

ADAGIO AFFETTUOSO ED APPASSIONATO.—

SCHERZO, WITH TRIO, ALLEGRO MOLTO.—

ALLEGRO.

In Mozart's own catalogue the work played to-day appears: "Terzet for piano clarinet and viola, Aug. 5, 1786," which may mean that then the composer began or ended it. Though the trio is thus set down by Mozart in its published form as we have it parts are written for pianoforte, clarinet or violin, and viola. When this work was composed Mozart had returned to Vienna from Prague, after the production of "Figaro," and was occupied with the routine duties of teacher (never a popular one) and leader in musical society. Most of the compositions of this period were written for pupils and friends; the Rondo in F for pianoforte, Concerto in E flat for French horn, pianoforte Sonata in F for four hands, being of the number. Mozart had a talented pupil on the pianoforte, a daughter of a prominent botanist, von Jacquin, and for her he wrote the Clarinet trio (as the work played to-day is best known). Mozart was a welcome guest at the hospitable home of the von Jacquins,—for a brother of his pupil he wrote several songs—and it is known that he often played the viola part of the trio at their family reunions.

After describing the trio as "very original," Mozart's biographer, Otto Jahn, continues his remarks upon it thus: "The unusual combination of instruments necessitated unusual treatment. The viola is not a bass instrument, and is only available for middle parts, so that the usual violoncello part could not be given to it; this necessitated an altogether original design and execution, and a dependence for effect upon a peculiarly light coloring and transparent clearness. The viola, whether accompanying or leading the melody, is treated throughout with special partiality, and has even a certain amount of bravura. The deeper notes of the clarinet are not used, out of consideration for the viola; its full, liquid tones are particularly well adapted for the delivery of the melody.

The following analysis of the work has been compiled. The first movement is not an *allegro* but an *andante*, E flat, 6-8 (signifying formerly, a moderately agitated tempo) played straight through. Otto Jahn speaks of "three tolerably equal divisions, in each of which the two beautiful subjects are enlarged upon in an easy but attractive manner." Its leading theme begins in the opening bar. Very slight treatment follows, limited to the melodic figure in bar 1 of the theme. This is followed immediately by the second theme which, also, the pianoforte repeats, and carries on to a full dominant close. The *codetta* of the first section is then entered upon, which includes a change of key and some transposition of the instruments. Mozart is enamoured of the melodic figure he thus again dwells upon, and, after leading off the second section with the subordinate theme (in A flat major) he soon gets back to it. This leads to a return of the principal theme in a form so modified as to make play with the melodic figure more conspicuous. The repetition thus begun is carried on through both themes and their adjuncts, after which the *coda* for consistency's sake must needs occupy itself with the favorite figure.

Minuetto (with *Trio*) B flat, 3-4. Among the minuets of Mozart this holds a very distinguished place, not merely because it is the only one of the kind in the composer's pianoforte pieces, but also on account of its broad and elevated character. In what stately fashion it begins! The second section is quite in keeping. No more original trio can be found in any work of the period. The quaint challenge of the violin, with its "diminished third" and the bravura reply of the viola belong to examples of musical humor. At the opening of the second section the violin phrase goes down to the pianoforte bass. The connexion between the trio and the repeated minuet is made ingeniously with the material of the former. The same material serves, also, for the *coda* of the whole movement.

Rondo, Allegretto—E flat, bass. Mozart, in writing the *finale*, seems to have taken thought for his pupil, Franziska, whom he provided with a very brilliant and showy part. The *rondo*, generally speaking, is in the composer's liveliest and most inspiring manner. It is animated grace and beauty from the first bar to the last. After repetition of the subject by the pianoforte we have a continuation. With these materials, and passages of pianoforte *bravura*, the leading section of the *rondo* is gaily carried on. The first episode which follows, in C minor undergoes development (the section including also, a *bravura* for the viola) and makes way for another repetition of the leading theme, after which comes a second episode, in A flat, to be discussed like the rest, and, like the rest, supplanted by yet another. So, with unflagging vivacity, this merry *rondo* runs its course.

SONG. "MEMNON." SCHUBERT.

All through the day but once a sound I utter, And yet—the arms of Death reach out for me;
Wont to be mourning to be silent ever, The serpents live within my deepest soul;
When through the walls of night in loving beauty Nourished am I by naught but pain and woe,
Aurora's purple rays from darkness sever. Yea, mad with ne'er approaching yonder goal:

For human ears it seems like harmony; To be united with the morning's goddess,
Because I sing melodiously of pain, And far away from earthly tumults, far,
All tinted with the glow of poetry, In spheres of liberty and purest love
They think it is a blessed, blooming strain. To shine above, a pale and quiet star!

From opus, 6, which includes three songs; original German words of "Memnon" by Mayrhofer. Brahms has provided an orchestration of the accompaniment.

SONG. "GEHEIMES." SCHUBERT.

At my sweetheart's merry glances For it means: I love but this one,
All the prying folks are gazing. And not that, or that one yonder.
I, the knowing one, however, Cease, then, cease, ye dear good people,
Know right well, there's naught amazing. To divine, I pray, to wonder.

Yes, with most stupendous power
Doth she send around her greetings;
Yet she simply seeks to tell me
When the next of our fond meetings.

Words of this song, which is from opus 16, are from the "Westöstlichen Divan" of Goethe. Schubert wrote the music in 1821, the year of Voel's performance of the "Erl-King." Brahms has provided an orchestration of the accompaniment.

The quartet in F is from the first set of quartets for stringed instruments composed by Beethoven. The published order of these quartets is not that in which they were written. The one in F major, which stands first in the printed edition, is third, according to Schindler. A writer in one of the English programmes says: "The first three quartets in op. 18, the D major, G major, and F major, were, if the journals of the time may be credited, published before the others, about 1800—1801, five or six years before the three next quartets in order (those dedicated to Count Rasoumowsky), in which the composer, still young, entirely freed from his own favorite model, laid the solid foundation of what has been designated his "second manner." The "model" to whom allusion is made was of course Mozart—the only composer with whose music even the earlier productions of Beethoven present any marked features in common. The six quartets, op. 18, which belong exclusively to the so-styled "first manner" have often been compared with the set of six composed by Mozart, and dedicated to his friend and rival, Haydn. The comparison, whatever stipulation may be made, is not without a good show of reason. Before Beethoven was entirely and unreservedly Beethoven, Mozart was not only his pattern, but his idol (for Haydn, although he studied with him some time, he entertained no very deep or hearty sympathy); and, except, perhaps, in their orchestral symphonies in C and D major, their pianoforte sonatas in C minor, and their concertos for pianoforte and orchestral accompaniments in C major and C minor (in which a very strong affinity is evident), nowhere do the two admirable masters more nearly approach each other than in the quartets respectively dedicated to Haydn and the Prince Lobkowitz.

In the F major quartet we find Beethoven everywhere sustaining himself at his full height. A more vigorous example of his earlier period could not be cited. The ample proportions of the *allegro con brio*; the magnificent pathos of the *adagio*; the playful character and wonderful freedom of the *scherzo* and *trio*, which, though safely constructed on the basis of F major, seem in both instances to have a capricious-disdain for the fundamental key, quitting and returning to it without the slightest apparent ceremony; and, last not least, the sportive and ingeniously conducted *finale* (a movement that might have been designed by Mozart and filled up by Beethoven), all show the great musician in his happiest mood. The whole, in fact is as spontaneous as it is masterly."

CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. OTTO ROTH,

Mr. L. SVEČENSKI,

Mr. FRITZ GIESE.

IV. CONCERT.

MONDAY, JANUARY 21ST, AT 8, P. M.

PROGRAMME.

SCHUBERT.

QUARTET in A minor, op. 29.

Allegro ma non troppo.—

Andante.—

Minuetto.—

Allegro moderato.

SONGS WITH PIANO.

GODARD.

a) "DITES MOI."

CHAMINADE.

b) "MADRIGAL."

GODARD.

c) "L'AMOUR."

MASSNET.

d) "OUVRE TES YEUX BLEUS."

BEETHOVEN.

QUARTET in E flat, op. 127.

Maestoso; Allegro.—

Adagio, ma non troppo e molto cantabile.—

Scherzando vivace.—

Finale, (Allegro).

SOLOIST:

MISS ELEANOR EVEREST.

FIFTH CONCERT, February 18, at 8 o'clock, P. M.

Including the earlier juvenile efforts Schubert wrote twenty string-quartets. Twelve were never published. The important works of Schubert were composed in Vienna when Beethoven's genius over-shadowed everything; consequently the world saw him not until the greater master had passed from view. But Schubert's recognition, particularly as an instrumental composer was tardy. To the present and preceding generation he is indebted for his great fame, more than to that in which he was a life-actor.

In Dr. Heinrich Kreissle von Hellborn's "Franz Schubert," three references to the string quartet in A minor are made, not one of which gives us any real information about it, whether as to the date of its composition, or other particulars. As it is first mentioned, however, in Chapter 12, the date of which is 1824, we may, perhaps, safely give it to that year, when Schubert was twenty-seven. The style of its melodies is throughout Hungarian. It is called "Op. 29," by Spina of Vienna, who printed and published it some years since "in *Partitur*," as Kreissle's *Catalogue* tells us. (*First performance at Kneisel Concerts.*)

On the seventh of May, 1824, Beethoven's *Missa Solemnis* and his Ninth Symphony were given for the first time. They were performed at the Court Theatre, Vienna, in the presence of a great audience, Beethoven himself conducting. Though their reception was the occasion of an extraordinary scene (as one writer expressed it, "everybody is shattered and crushed by the magnitude of your works"), the financial result, on which Beethoven had rested (it was only thirty dollars), broke him down utterly. It became imperative then for him to employ himself in the execution of commissions from art patrons who were also his friends. While the last quartets were the only outcome of this period, it might interest readers to know that there was talk at this time of his writing an oratorio for Boston. (Page 88 of the first volume of the History of the Handel and Haydn Society tells of the rather vague memories regarding such a proposition.) Then, too, Beethoven contemplated as a final achievement, *Faust*. At this time, Beethoven was desolate and oppressed. His family troubles, his estrangement from his nephew whom he loved, kept him from the journey to London and the completion of his tenth symphony. "In what part of me am I not wounded and torn!" he cries out to his nephew. "A mighty seriousness overpowers him. The desolate horrors that surround him endow him with the power to understand the higher tasks of the mind in which his art had a living part." This represents the spirit of the man until his death, which occurred in 1827.

The London Musical World printed the following which is not without interest here: "As there exist so many erroneous notions with respect to what, in the majority of instances, have been, without justification, styled the *Posthumous* works of Beethoven, an authentic historical account of the production of the last five quartets, derived from materials in the new edition of the great

musician's *Biography*, by his friend Schindler, may not be out of place. It is a known fact that the composition of these quartets was due, in the first instance, to Prince Galitzin. The date of the production commenced with the summer of 1824, and ended in November 1826. As early as December, Beethoven was attacked by the disease to which he fell a victim on the 30th of March, 1827. During the above period, he was not engaged in the composition of anything but the last quartets. All the quartets were in the publisher's hands during Beethoven's lifetime; consequently the addition:—"Aus dem Nachlass" (from the Posthumous Papers)—on the title of the quartet in A minor, and of that in F major published by M. Schlesinger, is incorrect. This is an important fact, the real circumstances connected with the matter proving that Beethoven had given the last touches to every piece, and did not intend to make further alterations in any of them.

The order in which the five so-called "*Posthumous*" quartets were actually produced, is as follows:—

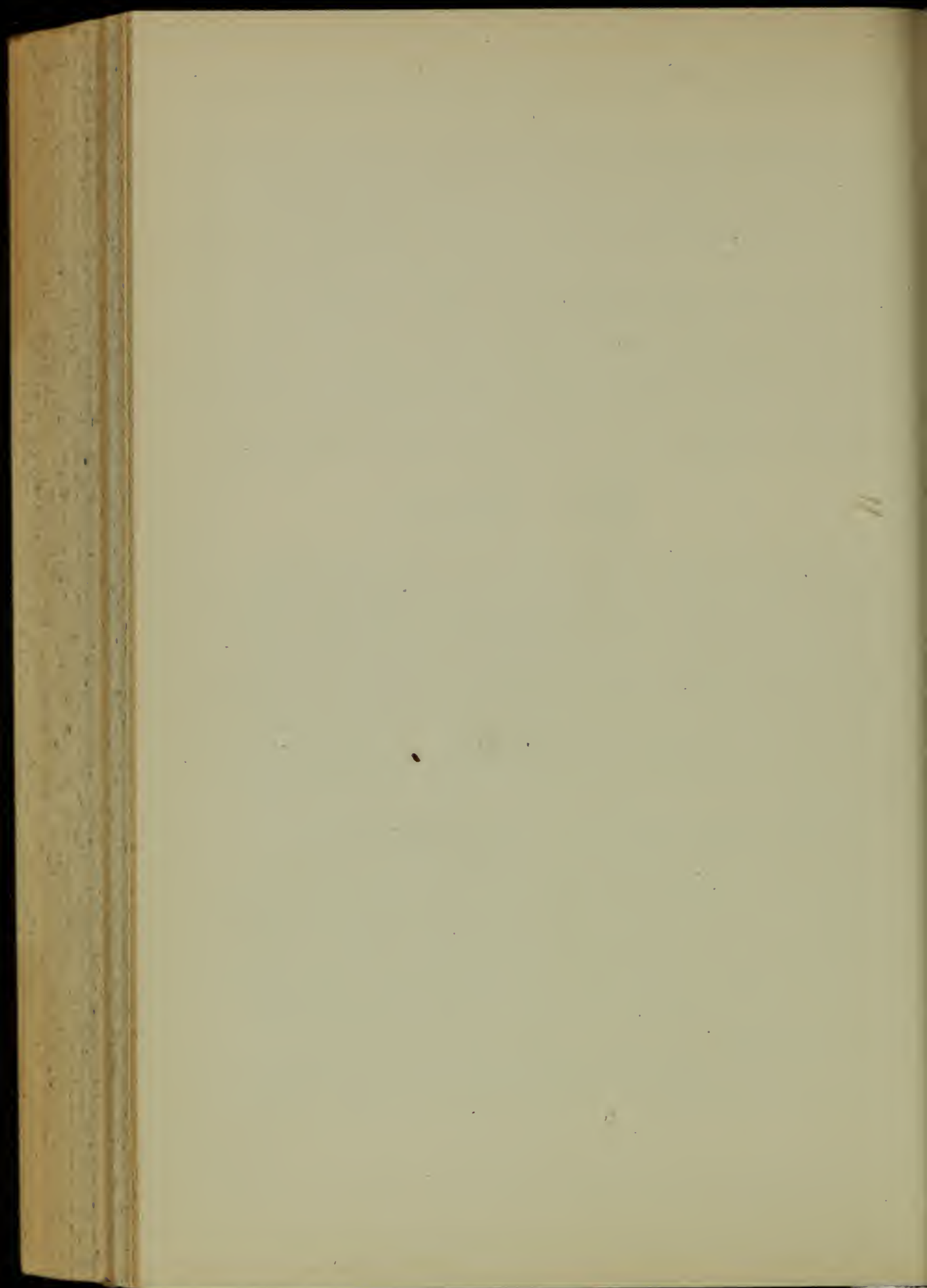
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| 1. | Quartet in E flat major | Op. 126. |
| 2. | " A minor | " 130 (instead of 132). |
| 3. | " B flat major | " 131 (instead of 130). |
| 4. | " C sharp minor | " 132 (instead of 131). |
| 5. | " F major | " 133 (instead of 135). |

The Fugue in B flat major (printed by Artaria in Vienna in the year 1830, as Op. 133) originally constituted the *finale* of the grand quartet in B flat major (written in 1825-6, and first played publicly in the month of March during the same year). The publisher, Matthew Artaria, prevailed on Beethoven to write a final movement in the free style, and to publish the Fugue as an independent work. This was the origin of the present *finale* of the quartet in B flat major, *allegro*. 2-4 time: a movement which, in the joyousness of its character, and the clearness with which it is worked out, forms a remarkable contrast to its predecessor. Yet this *finale* was Beethoven's last composition (November, 1826); and he wrote it at Gneixendorf, in his brother's house, under the influence of the most painful domestic circumstances, while the victim of unmerited contumely, and (which to him was always a punishment) while confined to the house by rainy weather.

The Fugue in D major, for two violins, two violas, and violoncello, published as Op. 137, in the year 1827, by Haslinger (Vienna) was written as far back as 1817.

All who feel an interest in the matter (and who does not that feels an interest in music?) should read, in Schindler's book, under what predominating chances and excitements Beethoven's last five quartets were produced. The narrative throws an important though sorrowful light upon the later years of the great composer's life, and explains, at least partially, a fact which cannot be denied, viz:—that during these years, in his musical creation, the struggle of inventive genius with moody contemplation commenced, and that the torch of the former did not always flash through the mists into which the latter too frequently led him."

The quartet in E flat is performed to-day for the first time by the Kneisel Quartet. Two of the other four *Posthumous* quartets—op. 131, op. 132,—have been played at Kneisel concerts.



Infantry Hall, Providence.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

Third Concert.

WEDNESDAY, JANUARY 23D, AT 8, P. M.

PROGRAMME.

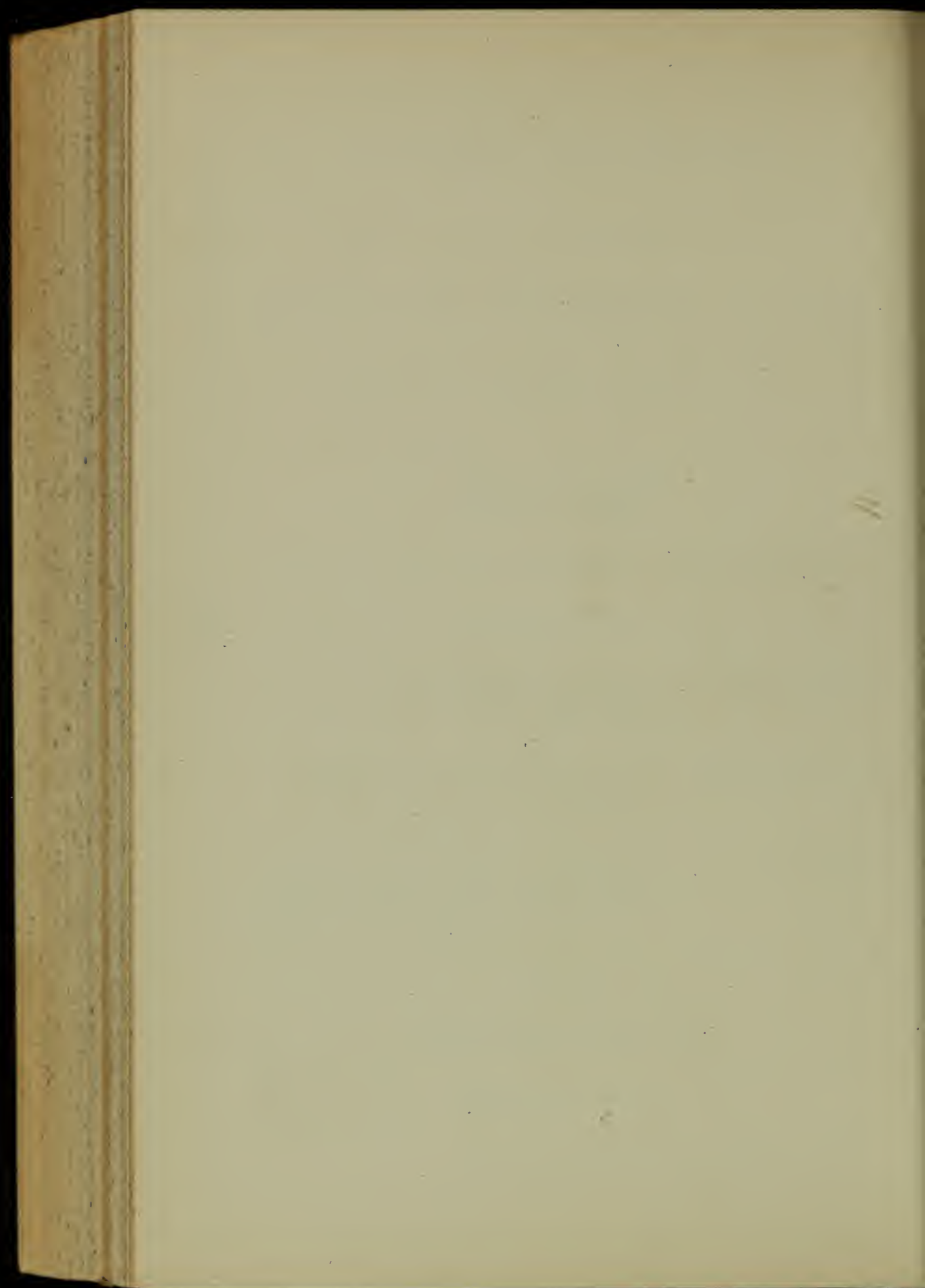
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|------------------|--|
| JOSEPH HAYDN. | SYMPHONY in D major, No. 2.
Adagio; Allegro.—Andante.—Menuet.—
Allegro spiritoso. |
| L. v. BEETHOVEN. | CONCERTO FOR PIANO FORTE in E flat.
(Emperor.)
Allegro.—Adagio un poco mosso.—Allegro. |
| R. WAGNER. | SIEGFRIED'S PASSAGE TO BRUNNHILDE'S
ROCK, MORNING DAWN, AND RHINE JOURNEY.
from 'SIEGFRIED' and 'DIE GOTTERDÄMMERUNG.' |
-

SOLOIST:

MR. CARL BAERMANN.

The Piano used is a Steinway.

FOURTH CONCERT, Tuesday, February 19th, 1889.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

Third

**'YOUNG
PEOPLE'S
POPULAR.'**

WEDNESDAY AFTERNOON, JANUARY 30TH, AT 2.30.

SOLOISTS:

MR. C. M. LOEFFLER.

MR. XAVER REITER.

PROGRAMME.

OVERTURE. "Der Freischuetz." WEBER.

CONCERTO for HORN. MOZART.
Allegro.
Romance.
Rondo.

MR. REITER.

WEDDING MARCH, from "Rustic Wedding" Symphony. GOLDMARK.

SCOTCH FANTASIE for VIOLIN, op. 46. (two movements.). BRUCH.
MR. LOEFFLER.

INTRODUCTION to ACT III. DANCE OF THE APPRENTICES,
PROCESSION OF THE MASTERS, AND HOMAGE TO HANS
SACHS. from "Die Meistersinger." WAGNER.

SYMPHONIC POEM. "Tasso, Lamento e Trionfo." LISZT.
Lento.
Allegro strepitoso: Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi menuetto).
Allegro con molto brio.

In the overture to "Der Freischütz," Weber's best known opera written in 1821, the composer breaks away from previous models. The overtures of Gluck and Mozart were complete pieces in themselves, scarce making reference to the dramas they may have been written to precede: but Weber makes the overture an epitome of the opera. He followed the same plan in the overtures to "Euryanthe" and "Oberon." Julius Benedict, Weber's pupil, says of the innovation: "The system, according to the most competent critics, interfered materially with the perfect musical form of the overture; but the effect produced was magical. . . . It is unquestionable that for coloring, characteristic and poetical feeling, these orchestral preludes are unparalleled." After the lovely horn passage with which the overture to "Der Freischütz" begins, the motives from Max's scene in Act one, the incantation music, Agathe's moonlight scene (with the melody more familiar than any other in the opera) and the episodes connected with the action of Max and Caspar follow.

Mozart at 21 lived in Vienna, and had an acquaintance in Joseph Leutgeb, a native of Salzburg, where Mozart was born. Leutgeb's vocation was cheesemonger, his avocation solo-player on the French horn. Mozart was ready to help the cheese pedler with a taste for music, by composing for his favorite instrument, but he had his fun for reward. Leutgeb had to do penance as the price of every new concerto. (Mozart wrote four). Once Mozart threw all the parts of his concertos and symphonies about the room and made poor Leutgeb collect them on all fours; meanwhile Mozart continued composing. Again Leutgeb had to kneel down behind a stove while Mozart wrote. Mozart's manuscripts shows evidence of the banter that was common between them. One has this legend: "W. A. Mozart takes pity on Leutgeb (ass and simpleton.*)" Another is written alternately in black, red, blue and green ink. Otto Jahn says of the concertos: "Their brevity enables the instrument to preserve its true character as one unsuited for display of execution. In the last movement which is in the regulation rondo 6-8 time, the original nature of the horn as a hunting instrument is made apparent. . . . In other respects the customary concerto form is preserved. The first movement is an allegro, the second a simple romanza, followed by a rondo. The accompaniment is simple.

Goldmark has composed two symphonies, two overtures, two operas, and lesser works. He is thirty-six years old, and lives in Vienna. The "Rustic Wedding" music—more properly suite than symphony—begins with the movement played to-day, a movement so free in treatment as to constitute an innovation upon the established (sonata) form in which the first movement of a symphony is usually written. About the time the work was first played in Boston, Mr. Dwight wrote: "The 'Wedding March,' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses; then the outline is filled in with all the instrumental colors. Then issues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to see, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes apparently: then a merry wild set tossing up their caps, and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression."

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasie Ecossaise*, and the *Fantasie* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasie* Op. 46, makes that composition unique among its fellows. Bruch dedicates the *Fantasie* Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodical basis, while in the title is seen justification of the liberties in the form which mark the work.

The name "Mastersingers" belonged to those poets of the people, who, since the 13th century, developed lyric poetry, which had been founded by the court poets or "Minnesingers" of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera, "*Die Meistersinger*" treats of a guild of mastersingers, who at one of their annual competitions, had as a prize for the best song, the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing and wins the maid. "*Die Meistersinger*" was performed in 1868, Buelow conducted, and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art, with the limitations of all art fettered by traditions, and in it adherents of both old and new can find much to admire. The selections played today come entirely out of the third act. The first precedes the rise of the curtain; the second accompanies the dance of the Apprentices in the closing Festival scene; the third is the music to which the Mastersingers enter on the same occasion; the fourth being the strain wherein Hans Sachs is saluted as the pride and honor of famous Nuremberg.

Like others of Liszt's larger works the symphonic poem "*Tasso*" was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties. The work played to-day is in turn, a revision of the first orchestral version, and was played for the first time at Weimar, Aug. 28, 1849. 1849 was the year Germany celebrated the hundredth anniversary of Goethe's birth. Weimar, where Goethe had lived, was Liszt's home. A performance of Goethe's drama "*Tasso*" was included in the fête with which Weimar honored the centenary of Germany's greatest poet, and Liszt was commissioned to write an overture to it. In his writings Liszt, after confessing the influence Byron's *Tasso* had over him, says: "*Tasso*, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and poet." "*Tasso*" is the second of the twelve "symphonic poems" Liszt wrote. The instruments employed in it are besides strings, the usual wood-wind and brass—bass clarinet, two extra trumpets, triangle, cymbals, tympani, side drum, and great drum.

CHICKERING HALL,
SEASON 1888-89.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI,

D. KUNTZ,

E. FIEDLER,

G. CAMPANARI.

THIRD CHAMBER CONCERT,

TUESDAY EVENING, FEBRUARY 5TH, AT EIGHT O'CLOCK.

WITH THE ASSISTANCE OF

MR. ARTHUR FOOTE, PIANOFORTE.

MR. PIERRE MÜLLER, TRUMPET.

MR. A. GOLDSTEIN, BASS.

TICKETS NOW READY AT THE BOX OFFICE, MUSIC HALL.

CHICKERING HALL.

THIRD CONCERT.

TUESDAY EVENING, FEBRUARY 5, AT 8 O'CLOCK.

PROGRAMME.

MOZART.

QUARTET IN G. OP 10, NO. 1.

ALLEGRO VIVACE ASSAI, G.

ANDANTE CANTABILE, G.

MENUETTO—G MAJOR; WITH TRIO—G MINOR.

MOLTO ALLEGRO.—G MAJOR.

BECKER.

ROMANZA FOR VIOLIN AND PIANO.

(FIRST TIME.)

SAINT-SAËNS.

SEPTET FOR VIOLINS, VIOLA, CELLO, BASS, TRUMPET
AND PIANOFORTE, OP. 65.

I. PRÉAMBULE. (ALLEGRO MODERATO).—

II. MENUET. (MODERATO).—

III. INTERMÈDE. (ANDANTE).—

IV. GAVOTTE ET FINALE. (ALLEGRO NON TROPPO.)

The following extract from Otto Jahn's "Life of Mozart" will be read with interest in the present connection: "The wide-spread popularity of quartet-music in Vienna could not fail to impel Mozart to try his forces in this direction. His master (Haydn) was also his attached friend and fellow artist, with whom he stood in the position, not of a scholar, but of an independent artist in noble emulation. The first six quartets belong to the comparatively less numerous works which Mozart wrote for his own pleasure, without any special external impulse. They are, as he says in the dedication to Haydn, the fruit of long and earnest application, and extended over a space of several years. The first, in G major, was, according to a note on the manuscript, written on Dec. 31, 1782, the second, in D minor, in June, 1783, and the third, in E flat, belongs to the same year. After a somewhat lengthy stay, he returned with new zeal to the composition of the quartets; the fourth, in B flat, was written Nov. 9, 1784; the fifth, in A, on Jan. 10, and the last, in C, on Jan. 14, 1785. It was in February of this year that Leopold Mozart paid his visit to Vienna. He knew the first three quartets, Wolfgang having sent them to him, according to custom; and he heard the others at a musical party where Haydn was also present. The warmly expressed approbation of the latter may have been the immediate cause of Mozart's graceful dedication, when he published the quartets during the autumn of 1785."

The following has been compiled: The success of Mozart's first six quartets was not, at the outset, very great. Even a friendly critic observed that they were "much too highly spiced to be palatable for any length of time." A connoisseur of Vienna, rejoicing in the name of Prince Grassalcovicz, had them performed at his house, and finding the discords were really intended by the composer, tore them up as worthless. Copies came back to the publisher from Italy, with a complaint that they were full of printer's errors, and Sarti was provoked to an angry tirade against wilful infractions of rule. One scarcely knows whether to be the more amused at this, or at the utterance of a critic who declared, referring to the much-disputed *introduction* in the C major quartet, that in "this delightful expression of the doctrine of necessary evil, founded on the insufficiency of all finite things, Mozart has produced a piquant passage." The principal theme of the opening movement of the G major quartet is one of the most melodious to be found in the works of Mozart. With this the second theme is well contrasted—while the *ritornelle*, at the close of each part, is as quaint as it is charming. The second part is wholly made up of an episode, built upon materials already familiar. The *trio* (in the minor key, and in unison), is piquant. The leading subject of the *andante* is a broad melody contrasted with a theme of a still more expressive character. The *finale* is one of most elaborate movements to be found in the quartets of Mozart, displaying contrapuntal ingenuity from the first bar to the last. Its character is at once announced by the first theme and its immediate treatment. The second theme is given out as a fugue, with which after the orthodox responses, the leading subject is ingeni-

ously mixed up. This elaborately worked out theme gives way at last to a joyous melody, in Mozart's happiest manner. The second part of this movement, which, like the first, is to be played twice through, begins with an episode, one of the most original in all Mozart's compositions. The remainder of the second part is constructed out of the materials named. After its repetition there is a brief *coda*, which recalls the episode cited above.

Becker is an unfamiliar name on Boston programmes. It is believed that the composer of the Romanza is connected with the younger German school; he is reputed to be a musician of fine parts. The first theme, oddly, is an *allegro* of bright melodic character; the second, an *andante*, contrasts with it well. When the first subject reappears it is in slower tempo. The main theme of the Romanza brings the work to a close in still slower tempo than before, the violin and pianoforte preserving the character of a duet.

Saint-Saëns is no less original to-day than when he wrote the symphonic poems. He is a true eclectic. A respecter of the classics,—there is no more reverent disciple of Bach living,—he yet finds traditional forms too narrow. The septet played to-day was scarcely launched before a further innovation, the Symphony in C minor, op. 78, with pianoforte and organ added to the usual instrumental apparatus, appeared. Both works have very much troubled the purists. The septet, which has been heard in Boston with the strings augmented, a proceeding sanctioned by the composer, was written about five years since. Students of form will note the musicianly manner in which the themes of the work are developed, while the grace of the *menuet* and *trio* make these movements especially attractive.

WORKS PERFORMED AT THREE CONCERTS.

FIRST SEASON. 1888-89.

BECKER.	ROMANZA FOR VIOLIN AND PIANOFORTE.
BEETHOVEN.	QUARTET IN F. OP. 18, NO. 1.
	ROMANZA IN F, FOR VIOLIN AND PIANOFORTE.
BRAHMS.	TRIO IN C MINOR, OP. 101.
	SONGS: "THE NIGHTINGALE."
	"MEINE LIEBE IST GRÜN."
MOZART.	QUARTET IN G, OP. 10, NO. 1.
	TRIO IN E FLAT. (K 498.)
RUBINSTEIN.	QUARTET IN B FLAT, OP. 47.
SAINT-SAËNS.	SEPTET. OP. 65.
SCHUBERT.	SONGS: "MEMNON."
	"GEHEIMES."

Sanders Theatre, Cambridge.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

IV. CONCERT.

THURSDAY, FEBRUARY 7TH, AT 7.45, P. M.

PROGRAMME.

- | | |
|--------------|------------------------------------|
| H. REINHOLD. | CONCERT OVERTURE in A. |
| FR. LISZT. | CONCERTO FOR PIANOFORTE in E flat. |
| A. DVOŘÁK. | SUITE in D, op. 39. |
-

- L. v. BEETHOVEN. SYMPHONY, No. 6. (Pastorale.)
AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY.
(Allegro ma non troppo).—SCENE BY THE BROOK. (Andante molto moto).—
MERRY GATHERING OF THE COUNTRY PEOPLE. (Allegro.) STORM.
TEMPEST. (Allegro.) HERDSMAN'S SONG. BLITHE AND THANKFUL
FEELINGS AFTER THE TEMPEST. (Allegretto.)
-

SOLOIST:

MISS ADELE AUS DER OHE.

The Piano used is a Steinway.

CONCERT OVERTURE IN A.

REINHOLD.

The composer of this overture, which the Boston Symphony Orchestra played for the first time in Boston, December 6, 1886, is an Austrian musician, born in Vienna, March 3, 1854. He began in music like Haydn and Schubert, by being a choir-boy in the Imperial Chapel; entered the Conservatorium at Herbeck's suggestion in 1868. His published works include pianoforte-music and songs; suite in five movements for pianoforte and strings; prelude, minuet and fugue for strings (played at Boston Symphony concert, January 23, 1886), and string quartet in A, (op. 18.)

A uniform *tempo Sehr Bewegt* (much motion) 3-4 is preserved throughout, the overture. At the fourth measure the first theme is heard in the clarinets and bassoons, a subject suggesting Mendelssohn. After a complete statement of it, it is transferred to the strings, the horns furnishing a soft harmony. The strings extend the subject in a *crescendo*, the climax of which is emphasized by the entrance of the brasses on the first few bars of the subject. Progress to the second theme is accompanied by full scoring for the brass and wood-wind band. A full chord from the brass, six measures in the strings of the fading first theme, and the second theme is heard in the second violins, the lower strings and horns accompanying. The first violins repeat it, the wood-wind and horns adding voices also. A feature of this section is the manner in which a return to the first subject is made; while the wood-wind plays with the pliant second subject the strings begin with the figure which has been styled the extended first subject, the orchestra playing *pp*; then, first the oboes and bassoons, afterwards, the first horn, violins, and trombones, *ff*, take up the resolute first theme, swelling it gradually until it is handed squarely over to the strings, *ff*. The 'development' portion of the overture includes a fantastic use of the strings and wood-wind and a mellow handling of the brasses. Some of the composer's most gracious harmonic flights accompany the return of the second theme. The *coda*, beginning vigorously with the sonorous brass, ends very quietly.

CONCERTO for PIANOFORTE, No. 1, in E flat.

LISZT.

"Franz Liszt in his two concertos, in his remarkable sonata in B minor, and in many of his *Poèmes Symphoniques*, has followed closely in the wake of Weber as regards the fusion of the various movements into one continuous whole: and, to do this more effectively, he has systematically made use of what may be called a *metamorphosis* of themes—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his 33 variations, in the final movements of the *Eroica* and the 9th symphonies, in some of the latter quartets and elsewhere. By means of this metamorphosis the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty—unity in multitude—is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it offers numerous and significant glimpses of them. The four sections which constitute it—opening Allegro, Adagio, Scherzando, and Finale—are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto, that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it. (E. D.)

To the world in general the Bohemian Berlioz has said comparatively little for quite a long period. Earlier works of his are being heard; and as their publication and performance are not conducted with a view to establish their true chronological position, the historian of the present is somewhat dismayed at the still unheeded task of classifying by periods the unique individuality of Antonín Dvořák. That "The Spectre's Bride" and the Symphony in D minor will have worthy counterparts is the desire of every musician. The Slav predominates in Dvořák's music. Mr. Joseph Bennett once on a time expressed as much after this manner: "No national property affords a better index to the nature of a people than their music, and if Slavonic music indicates one thing more than another, it is the sensitiveness from which spring changes of mood. Dvořák's compositions show an almost childlike play of feeling, as though the master's nature answered, like an Æolian harp, to every breath passing over its chords. Herein lies the humanness of it as distinct from the artificiality of a mere music-maker."

The suite played to-day is an excellent type of the middle stage of Dvořák's development; the several movements, couched in a musical *patois* so individual that they instantly reveal their author, mirror the home festivals and rustic merry-making among which a remarkable genius was testing his strength. In the Pastoral (*allegro moderato* 4-4) only strings, oboes, bassoons, and horns are used. Upon a constantly-moving pedal of two notes, first heard in the cellos and bassoons, the melody of the movement rests. It comes in at the second measure in the first violins and oboes; soon it is transferred to the cellos and bassoons, but without interruption of its rhythmic character. The composer leaves the original key (D) for a single modulation, and ere the movement reaches a climax makes use of an episode (oboes and bassoons) built upon the first subject. With a gradual lessening of parts, the adoption of a *quasi andante*, the movement ends.

Without adding or taking away from the number of instruments the Polka *allegretto grazioso*, 2-4, begins, *p*, with an eight-bar theme in the strings, which is repeated. A link of two measures leads to another eight-bar theme, second violins, violas, and bassoons in unison, about which the oboe and other accompanying instruments play a fantastic harmony. The first statement is quietly made; the second, *ff*. Then follows the first theme, somewhat extended; this leads to a *trio*, *poco più mosso*, the principal subject of which enters and remains with the first violins. The harmonic features of the accompaniment of the trio are, throughout, attractive. A repeat is made from the beginning of the Polka.

Clarinets and flutes are added and oboes dropped, in the Minuet, *allegro giusto*, 3-4. The clarinets and bassoons, then the violins, are the voices that first tell what the subject is. After passing it to a climax, an episode of twenty-three bars follows, which does not consist of wholly new material, though the assertive character of the bassoon and cello subject leads the ear in a new path. The return of the first subject of the Minuet is the occasion for fuller harmonies and diversity of treatment.

In the Romance the English horn (*Corno Inglese*) is added, and the oboes come back. The melodic subject speaks for itself. At the fifth measure it is taken up by the English horn, but as a solo factor that instrument is moderately prominent throughout the movement. The triplet predominates in the accompaniment, which is harmonically full, with frequent passages in thirds and sixths. The scoring is rich, and while the wood-wind seems the composer's especial delight, the ear will note the peculiar sympathy of the writing for strings.

In the Furiant, *presto*, 3-4, trumpets and tympani are added to the apparatus of the movement which preceded. The oboes sound the theme at once; the strings take it up and extend it, while quaint accompanying figures are heard. A

modulation makes the tune as it comes back in the strings and wood-wind, more brilliant. A *crescendo* in the strings accompanied by a thickening of parts leads to a *ff* utterance of the subject by full orchestra. Now the composer begins to play with his subject and vary it in the most picturesque manner. Here his individuality is most felt; in instrumentation and rhythmic variety Dvorák shows how ready are his resources and how brilliant a colorist he is. The "fury" of the movement increases as page after page is turned, ending in a perfect stampede of thirds, octaves, and sharp short chords.

SYMPHONY No. 6, "Pastorale."

BEETHOVEN.

The undated autograph of this extraordinary and most influential masterpiece affords no proof of the period of its composition. Collateral circumstances however, point directly to the spring of 1808 as the time, and Heiligenstadt as the place of its nativity; Schindler records a conversation with Beethoven, in 1823, when the composer pointed out an elm-tree on the way from that village to Grinzing, under which he sat when planning the *andante*, listening to yellow-hammers, nightingales, quails, and cuckoos, and weaving their notes into its melody. The first performance of the work was at Beethoven's concert in Vienna, Thursday Dec. 22, 1808. It was then announced as "A Symphony, under the title, 'Recollection of Country Life,' in F major (No. 5)." The concert consisted entirely of previously unheard music by the master, one of the pieces being the symphony in C minor, which the advertisement defines as "No. 6." The unexplained discrepancy between the numbering of the two companion-works in this announcement and in the printed scores is rectified by the inscription in the author's hand, on the first page of the "Pastorale," in which, both in Italian and in German, he describes this as his "6th Symphony." The present work was published in May, 1809, the symphony in C minor having been printed in April. The programme of the concert at which this work was first played differs from the advertisement in its definition of the piece, and from the printed score in its description of some of the movements. The first is important, as illustrating particularly the purpose of the composition, and as bearing strongly upon the general subject of descriptive or imitative music. "Pastoral Symphony (No. 5), more an expression of feeling than a painting." This is the avowal of an intention to record the author's impressions in the several situations to which the work is referred, and the denial of any design to produce a picture in tones of the situations themselves, or the objects that filled them.

An anecdote told by Schindler, not only gives a glimpse of the deaf composer as he appeared in 1823, but also indicates how he viewed his imitations of the notes of the nightingale, quail and cuckoo fifteen years after he composed the symphony. "Seating himself on the turf," says Schindler, "and leaning against an elm, Beethoven asked me if any yellow-hammers were to be heard in the tree above us. But all was still. He then said, 'This is where I wrote the "Scene by the brook," while the yellow-hammers were singing above me, and the quails, nightingales, and cuckoos calling all round.' I asked why the yellow-hammer did not appear in the movement with the others; on which he seized his sketch-book and wrote the phrase quoted above. 'There's the little composer,' said he: 'and you'll find that he plays a more important part than the others, for *they* are nothing but a joke.' And in fact the modulation at this phrase into G major (after the preceding passage in F) gives the picture a fresh charm. On my asking why he had not named the yellow-hammer with the others, he said that to have done so would only have increased the number of ill-natured remarks on the movement, which had already formed a sufficient obstacle to the symphony in Vienna and elsewhere."

Notes by G. H. Wilson.

Infantry Hall, Providence.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

Fourth Concert.

TUESDAY, FEBRUARY 19TH, AT 8, P. M.

PROGRAMME.

- H. BERLIOZ. OVERTURE. "Benvenuto Cellini."
H. BERLIOZ. ARIA. "The Spectre of the Rose."
(First time.)
R. WAGNER. INTRODUCTION TO ACT III, DANCE OF THE
APPRENTICES, PROCESSION OF THE MASTERS,
AND HOMAGE TO HANS SACHS. from "Die
Meistersinger."

SONGS WITH PIANO.

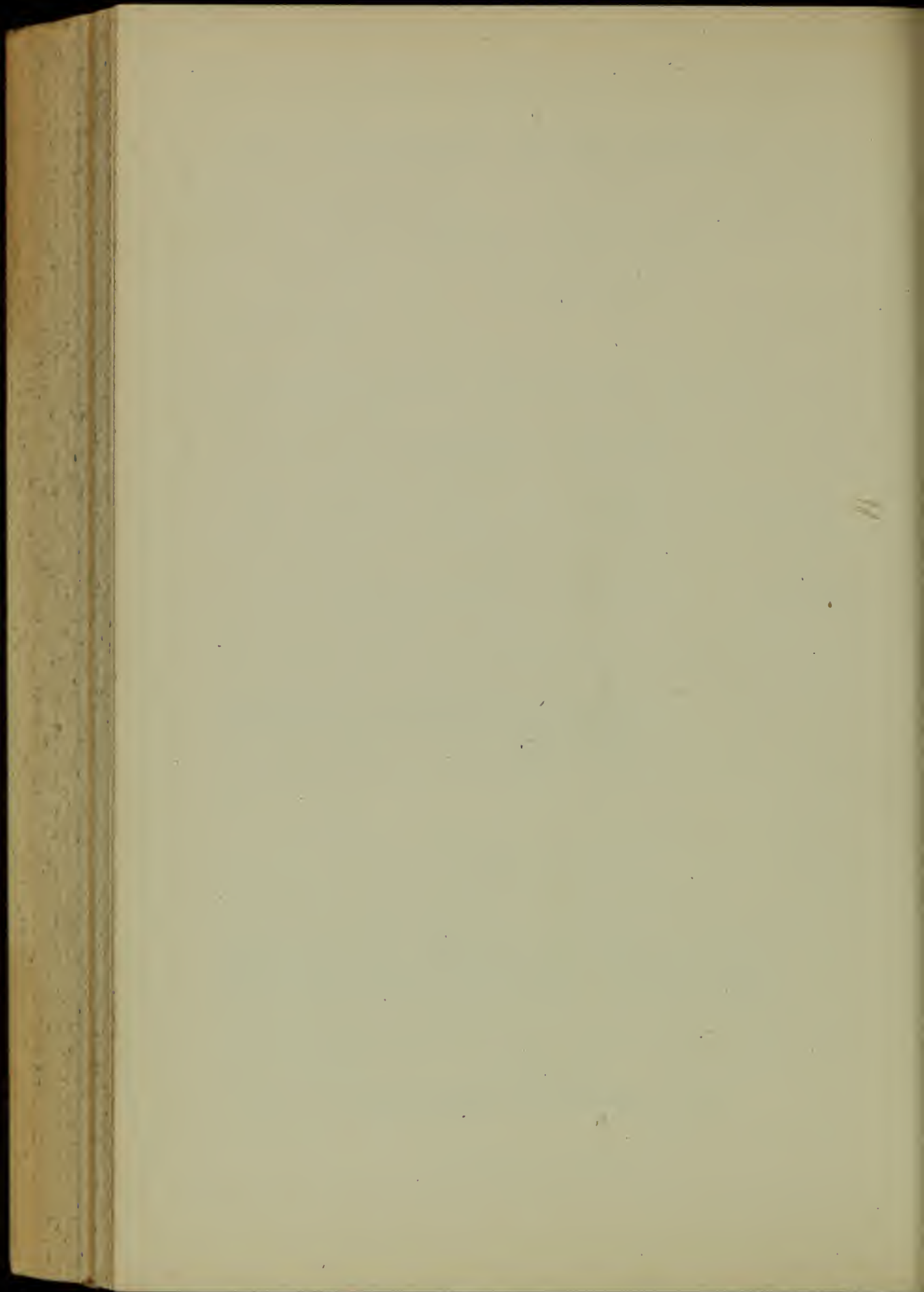
- J. BRAHMS. a) LULLABY.
PARRY. b) THE POET'S SONG.
-

- L. v. BEETHOVEN. SYMPHONY, No. 6. (Pastorale.)
AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY.
(Allegro ma non troppo).—SCENE BY THE BROOK. (Andante molto moto).—
MERRY GATHERING OF THE COUNTRY PEOPLE. (Allegro.) STORM.
TEMPEST. (Allegro.) HERDSMAN'S SONG. BLITHE AND THANKFUL
FEELINGS AFTER THE TEMPEST. (Allegretto.)
-

SOLOIST:

MISS GERTRUDE EDMANDS.

The Piano used is a Steinway.



CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

MR. FRANZ KNEISEL,

MR. OTTO ROTH,

MR. L. SVEČENSKI,

MR. FRITZ GIESE.

V. CONCERT.

WEDNESDAY, FEBRUARY 27, AT 8, P. M.

PROGRAMME.

DVOŘÁK.

QUARTET, No. 4, in E, op. 80.

Allegro. —
Andante con moto. —
Allegro scherzando. —
Allegro con brio.

(First time in Boston.)

MOZART.

ANDANTE AND MENUET, from Quartet in
D minor. (K 173.)

BRAHMS.

SERENADE in A, op. 16.

Allegro moderato. —
Scherzo. —
Adagio non troppo. —
Quasi menuetto. —
Rondo.

For small Orchestra without violins.

Under the direction of Mr. Wilhelm Gericke.

The SIXTH and last Concert this season will be given on Monday Evening,
April 8th, Soloist, Miss Adele Aus der Ohe.

The quartet in E flat, Dvorák's fourth, is, with the exception of the piano-forte quintet, op. 81, the most recent piece of chamber-music from the pen of the leading Bohemian composer of the period. It was published in 1888, and has not been performed in the United States or in England. The four movements are quite orthodox in manner as in name. While the picturesque individuality of the composer is ever present, there is an absence of eccentricity. The eight-bar theme of the *allegro*, is immediately entered upon. It is extended melodiously if somewhat brusquely and is repeated *p* before the second theme appears in the violins *pp*. The composer's treatment of the second theme and the manner in which he leads up to a return of the first will be easily followed. A conspicuous feature which may be remarked is the arpeggio accompaniment of the viola when the subject is with the second violin. The second statement of the first theme, begun *pp*, is, at the modulation, marked by a strong crescendo followed by a diminuendo before the return to the original key and the entrance to the development portion of the movement. This is begun *ff* by a harsh chord *tremolando* in the violins. While of interest to the student because of the neat handiwork the spontaneity of the treatment from this point is a leading characteristic. The *coda*, built upon the first subject, is quietly made though it sparkles at the end.

Evidently some plaintive folk-song served Dvorák when he sought a theme for the *andante con moto* 3-8. During forty-seven measures it is sung by the four voices and is expressively harmonized. What may be called the second theme reached by a downward passage for cello of four measures trill is scarcely more than an extension of the first. The violins announce it. At the eleventh measure it appears in the cello *pp*, the other instruments accompanying, some harmonically effective passage work being assigned the second violin. This exposition is followed by a *marcatissimo* period of eight measures. A feature of the lead to the return of the first subject is the *arpeggio* work of the viola and cello. After a statement in harmony of the first theme, interest in the remainder of the movement centres in the manner in which the two subjects alternate between the first violin and the cello, the middle parts furnishing a continually changing harmony.

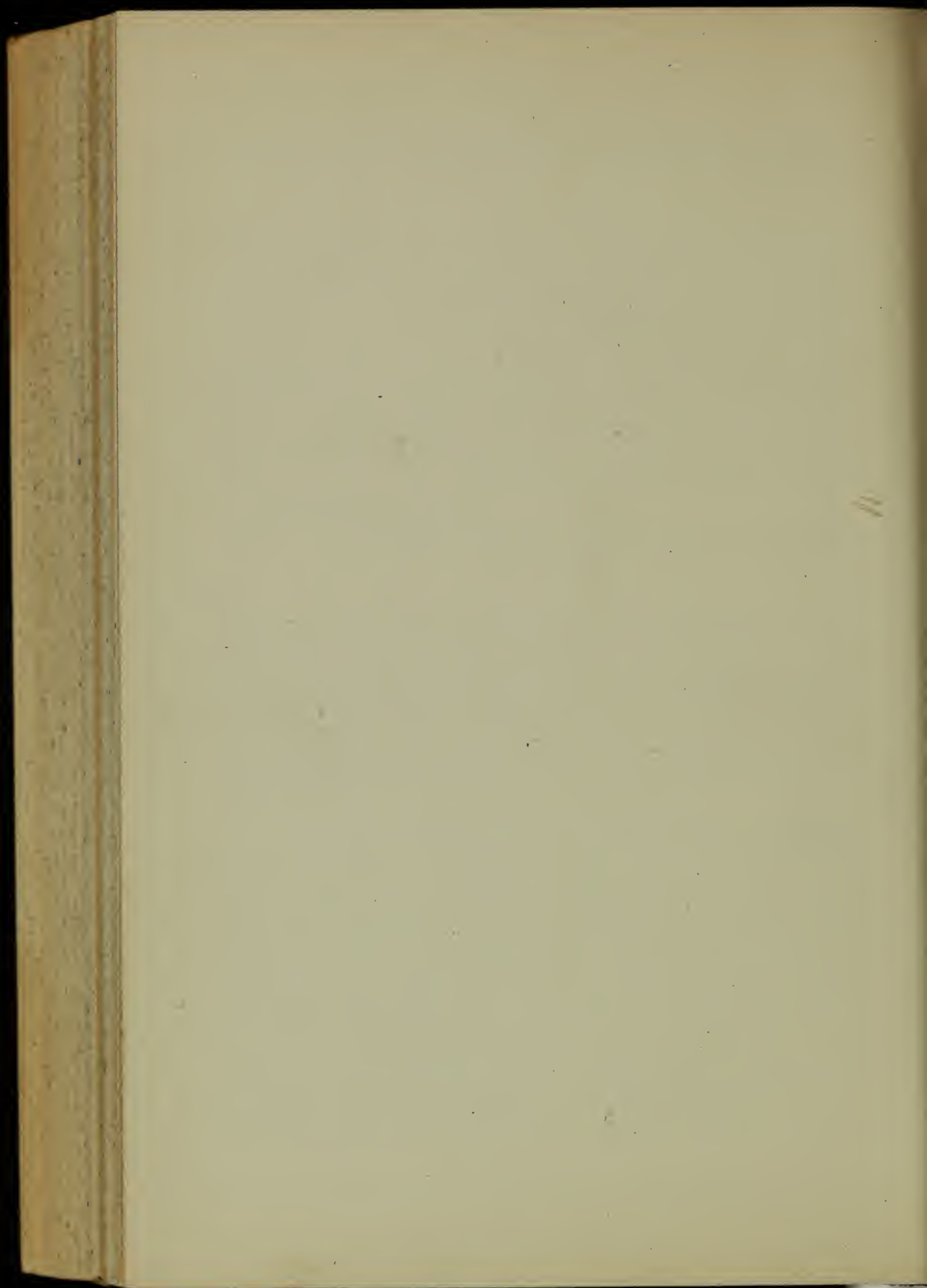
The gay subject of the *allegro scherzando* 3-4 speaks for itself. Its fourteen measures are repeated. An extension of it is then made in closer harmony, but with no loss of rhythmic character. The *trio*, 3-4, is in admirable keeping, though varied in manner; a strongly accented note and two groups of triplets for the first violin constitute a measure, several of which with constantly rising triplets constitute the theme. Its first statement covers ten measures; a repeat is made. Then the instruments take a higher position, and in a section of eight measures somewhat vary the theme; this is repeated. The following section of sixteen measures, also repeated, has the same general character, but now the other parts have their turn with the triplet figure; a descending unison for viola and cello of three measures brings the *trio* to a brilliant end. The first portion of the *allegro scherzando* is then repeated.

It would be beyond the limits of this programme to note all the structural features of the impulsive, compact and difficult *allegro con brio*. From the two leading subjects melodious episodes branch off in profusion, while all is so har-

monically varied and possesses so sturdy and brave a manner as to form one of the most interesting of similar movements in the literature of modern writers for the quartet.

The quartet in D minor (K 173) is one of the second six written in Vienna during August and September, 1773. These had been preceded by another group of six written earlier the same year, which in turn bear date some thirty months after his first quartet. Otto Jahn says of the six quartets, 168-173 K, "They were written in quick succession, and their variety represented the different tendencies of the quartet style. Most of them have the approved four movements, and the composer's invention and execution keep pace with the more extended scope of the composition. The quartets are manlier and more mature than the earlier works of the kind; but the singular beauty of form, the grace and freshness of Mozart in his full development, only show themselves in momentary gleams of inspiration." The *andante* of the D minor quartet consists of an extended melody in two sections, both repeated, followed by an episode and a recurrence of the theme. The *menuet* needs no defining; the melody of the *trio* is accompanied by pizzicato chords which materially increase its lightness. (Second performance at Kneisel Concerts.)

About 1860-61 Brahms wrote two serenades for orchestra—op. 11 for the full band, and op. 16 the work played to-day; these and the concerto for pianoforte in D. op. 15, constitute his earliest published compositions for orchestra. These are separated from his earlier works for pianoforte or voice, by an interval of several years which marks the beginning of the period of his "artistic maturity." Dr. Dieters says of the change: "A remarkable increase of artistic power and conviction is displayed in all these works. To obtain beauty of form and clearness of expression is the fixed principle which henceforth governs his creations; and imagination must bow down before it and give way to a sober and dignified moderation . . . to the attentive observer there can be no doubt that the original power and genius which shows itself in his early works is not extinguished, but on the contrary, shines out more clearly though tempered by true, artistic moderation." The serenade op. 16 is written for two flutes, two clarinets, two oboes, two bassoons, two horns, violas, violoncellos and bass. In the *menuet* horns are omitted. Dr. Dieters' estimate of it is: "It possesses the same simple gracefulness that marks its companion (op. 11) but is more finished in form, while the melodies are even fresher and more lovely. We seem, as so often in Brahms' works, to hear the muse of Schubert re-awakened, but endowed with that fine sense of moderation so often wanting in the works which spring from the overflowing and unrestrained genius of the impulsive master of Vienna. A wealth of melody is displayed in every movement of this work, but especially in the last, which at once enchants and carries us away; while the second theme brings a calm sweet as the balmy breath of Spring. In the *adagio* he has happily expressed a tender dreamy longing." The only previous performance in Boston of the serenade op. 16 was at the Boston Symphony Concert, November 6, 1886.



GRAND MUSICAL EVENT.

OPERA HOUSE, LAWRENCE.

THURSDAY EVENING, FEBRUARY 28, 1889, AT 8 O'CLOCK.

LAST APPEARANCE OF THE FAMOUS

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

ACCOMPANIED BY

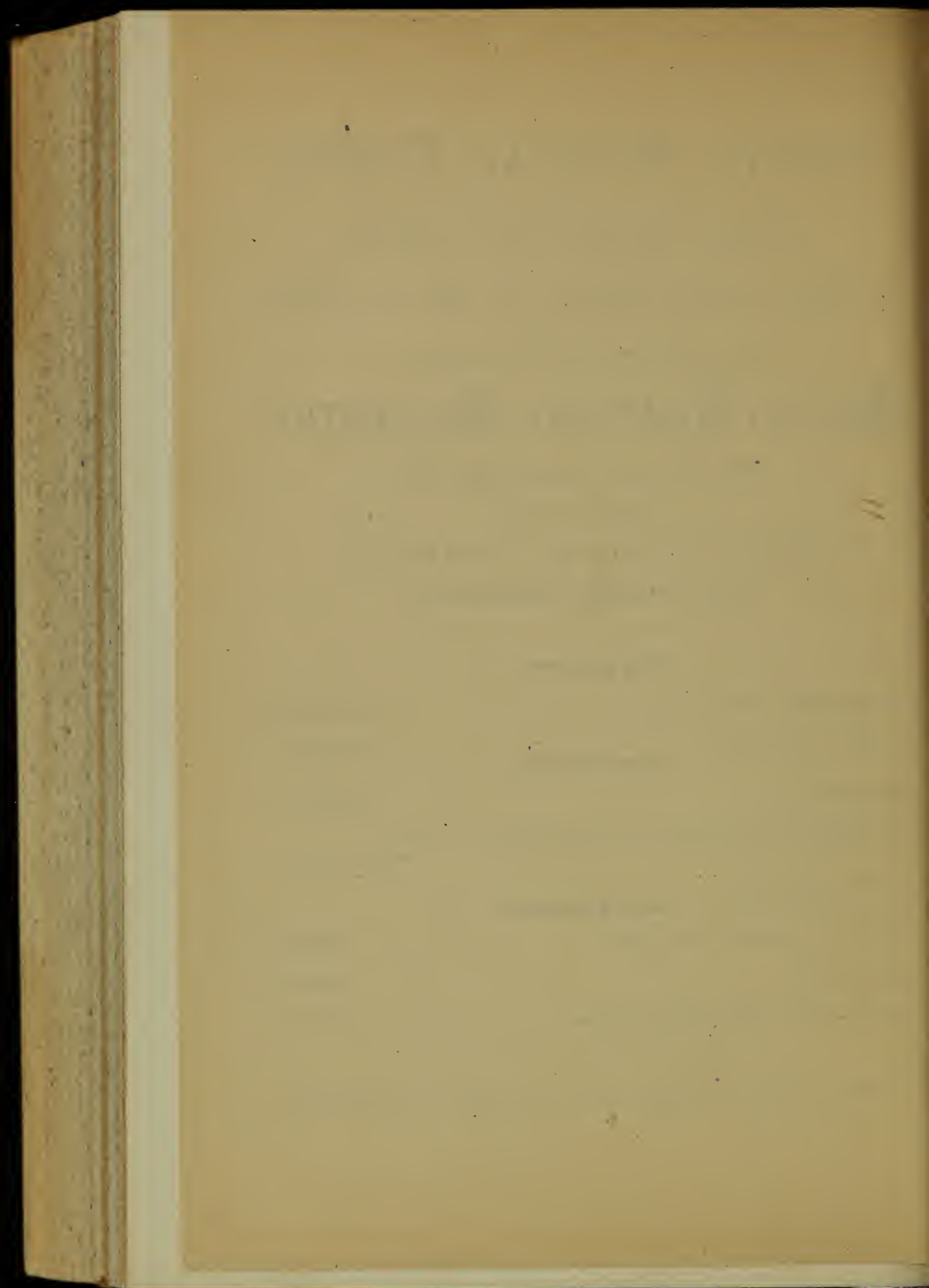
MISS GERTRUDE EDMANDS,

THE FAVORITE CONTRALTO.

Programme.

OVERTURE. "Leonore, No. 3."	BEETHOVEN
ARIA. "La Gioconda."	PONCHIELLI
MISS EDMANDS.	
SERENADE in F.	VOLKMANN
ANDANTE AND SCHERZO, from the SYMPHONY in A minor.	MENDELSSOHN
SONGS WITH PIANO.	
MISS EDMANDS.	
WALTZ AND PIZZICATO POLKA.	DELIBES
SUITE in D.	DVORAK
OVERTURE. "Merry Wives of Windsor."	NICOLAI

Tickets 50 cts., 75 cts., \$1 and \$1.50, now on sale at the Opera House.



Opera House, Lawrence.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

Second Concert.

THURSDAY, FEBRUARY 28TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Leonore, No. 3." BEETHOVEN

ARIA.
MISS EDMANDS.

SERENADE in F. VOLKMANN

ANDANTE AND SCHERZO, from the SYMPHONY in A minor.
MENDELSSOHN

SONGS WITH PIANO. a) LULLABY. BRAHMS

b) THE POET'S SONG. PARRY

MISS EDMANDS.

WALTZ AND PIZZICATO POLKA. DELIBES

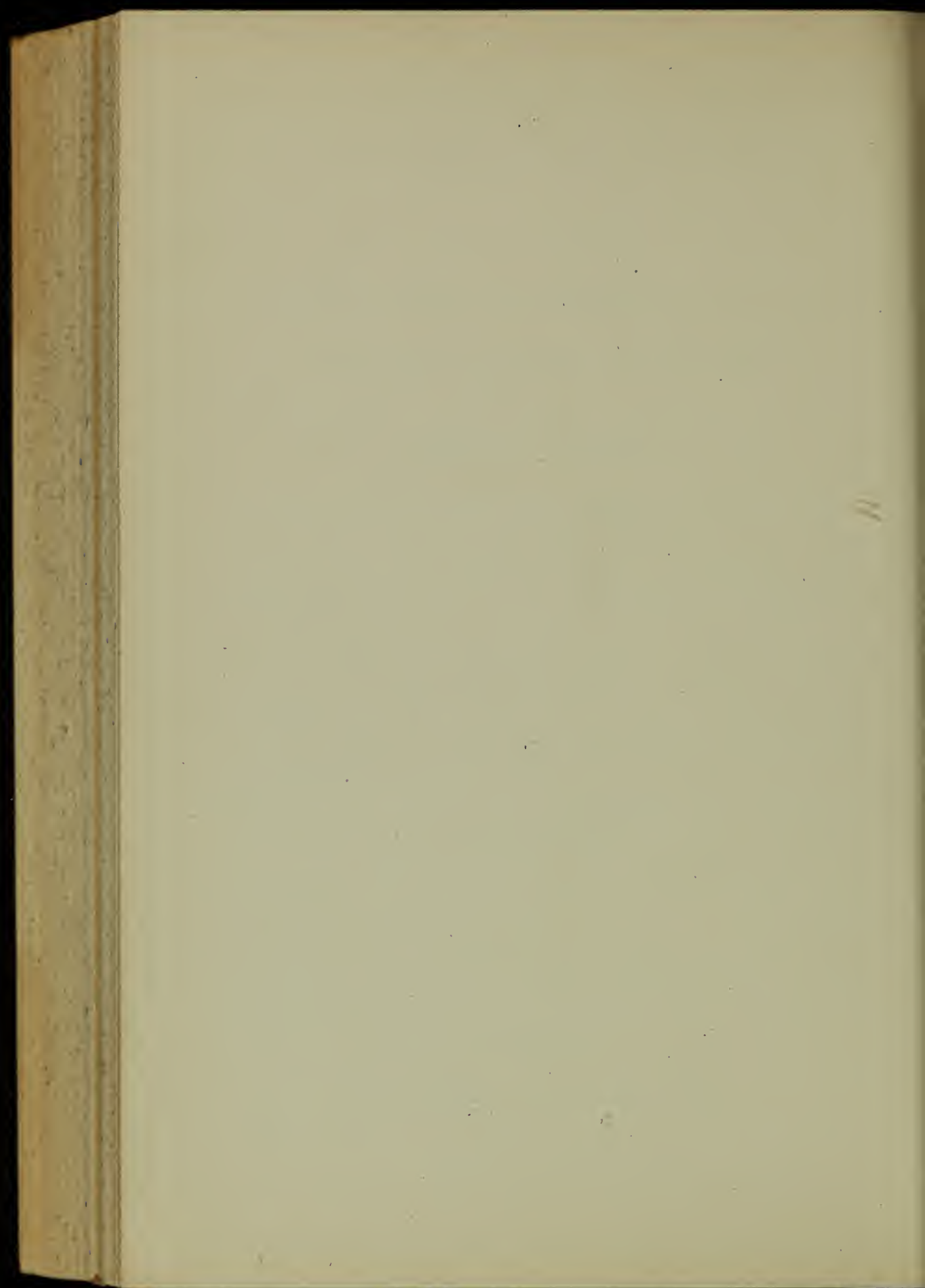
SUITE in D. DVORAK

OVERTURE. "Merry Wives of Windsor." NICOLAI

SOLOIST:

MISS GERTRUDE EDMANDS.

The Piano used is a Chickering.



Sanders Theatre, Cambridge.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR,

V. CONCERT.

THURSDAY, MARCH 7TH, AT 7.45, P.M.

PROGRAMME.

- | | |
|-------------------|---|
| C. M. VON WEBER. | OVERTURE. "Der Freischuetz." |
| M. BRUCH. | SCOTCH FANTASIE for VIOLIN, op. 46.
Introduction; Adagio.—Allegro (Scherzo).—
Andante sostenuto.—Allegro guerriero. |
| FR. SCHUBERT. | UNFINISHED SYMPHONY, in B minor.
Allegro moderato.—Andante con moto.— |
| <hr/> | |
| L. VAN BEETHOVEN. | ALLEGRETTO AND FINALE, from the
SYMPHONY No. 8. |
-

SOLOIST:

MR. C. M. LOEFFLER.

OVERTURE, "DER FREISCHÜTZ."

WEBER.

The word which shows what the opera of "Der Freischütz" meant to Germany was spoken by Weber's son in his biography of his father. He writes: "Weber did not compose 'Der Freischütz'. He allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, fostered by the hand of his talent. Thus no German looks upon the opera as a work of art which appeals to him from without. He feels as if every line of the work came from his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood." "Der Freischütz" was written while Weber was director of the opera at Dresden; court jealousies hindered its completion, and were the cause of its being first produced elsewhere. Berlin heard the opera for the first time, June 18, 1821, Weber conducting. Everything went badly at the final rehearsal, and all save the composer dispaired; he came to his home, wrote the lovely *Concertstück*, returned to the theatre, and triumphed. This is what he said of the performance: "Der Frieschütz." Received with the most incredible enthusiasm. Overture and folk-song redemanded, and fourteen pieces out of seventeen loudly applauded. Everything went in excellent style, and all of them sang with love. I was recalled and took Mme. Seidler and Mlle. Ennicke out with me, as I could not get hold of the other. Poems and wreaths flew about.—*Soli Deo Gloria!*" In the overture to "Der Freischütz" Weber breaks away from previous models. The overtures of Gluck and Mozart were complete pieces in themselves, scarce making reference to the dramas they were written to precede; but Weber makes of the overture an epitome of the opera. He followed the same plan in the overtures to "Euryanthe" and "Oberon." Julius Benedict, Weber's pupil, says of the innovation; "The system, according to the most competent critics, interfered materially with the perfect musical form of the overture, but the effect produced was magical. . . . It is unquestionable that for coloring, characteristic and poetical feeling, these orchestral preludes are unparalleled." After the lovely horn passage with which the overture to "Der Freischütz" begins, the motives from Max's scene in act one, the incantation music, Agathe's moonlight scene, and the episodes connected with the action of Max and Caspar, follow.

FANTASIE FOR VIOLIN, Op. 46,

WITH ACCOMPANIMENT OF HARP AND ORCHESTRA. BRUCH.

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasie Ecossaise*, and the *Fantasie* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasie* op. 46, makes that composition unique among its fellows, though the composer's catalogue shows him combining the harp and orchestra with the cello ("Kol Nidrei"). Bruch dedicates the *Fantasie* op. 46, which was published in 1889, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodial basis, while in the title is seen justification of the liberties in form which mark the work.

SYMPHONY No. 8, IN B MINOR. (UNFINISHED.)

WEBER.

The two movements, and nine bars of a third of Schubert's symphony in B minor, constitute, perhaps, the loveliest fragment in music. Why the work was not completed is not known; the date of the *allegro*, Oct. 30, 1822, six years before Schubert's death, only makes the issue more confusing. The precious

manuscript was probably pushed aside, and in the absorption of the composer in other works (the D minor quartet, the quartet in G, op. 161, and the ninth and tenth symphonies, are some of the compositions of Schubert's last years), forgotten. It remained in manuscript and unknown until 1867. The following lines of analysis constitute a compilation: The symphony has no introductory movement, as in other known symphonies of Schubert; the *allegro* begins at once with a mysterious passage in the cellos and basses, which is immediately followed by a melody of pathetic, yet wild, gipsy-like character in the oboe and clarinet, a touching combination, accompanied by the violins in a vague figure that lends to the weirdness of the melody a more appropriate *colorit*. The second theme is now introduced: a charming, artless melody, in everything but tenderness and beauty a complete contrast to the first, but in those qualities its peer. This second theme is in G. The transition from B minor to the new key is managed in a simple yet skilful manner, the long sustained D imparting a peculiar quality of suspense to the modulation. The new theme is first heard in the cellos, accompanied by a syncopated rhythm in the violins and clarinets. It is then taken up by the violins in octaves, played with and brought back again and again, and then interrupted by bursts of wild, half-savage modulation.

The second movement, *andante con moto*, if less tragical in tone, is not less touching than the *allegro*. It opens with a phrase in the horns, accompanied by the basses in a descending scale *pizzicato*, which leads into the melody of the principal theme given out by the violins, and serves to punctuate and divide the periods of the movement throughout. The second theme, heard first in the clarinet, and then in the oboe, and accompanied by an agitated figure in the violins and violas, is indescribably touching in its character. It is heralded by a short passage in the first violin alone, calling attention, and, as it were, proclaiming silence for it. Characteristic of Schubert as is this theme, the accompaniment is even more so. It is full of delicate enharmonic changes and subtle gradations of tone-color. In the later portion of the movement this theme is used in the basses, with an imitation in the first violins at one bar distance, producing the happiest effect. After this episode, the return to the first subject, *pianissimo*, is made by short phrases in the oboe, flute, clarinet and horns.

SYMPHONY No. 8, IN F.

BEETHOVEN.

The literature of the Eighth or "little" Symphony is copious and interesting. The work was written in the summer of 1812, while Beethoven was seeking health in a quiet Austrian town during what was one of the dreariest periods of his career: It followed the Seventh symphony after about five months. But the symphony shows the profoundest disregard of any such state, being the liveliest, cheeriest and jolliest of any of the nine. Berlioz said of the lovely theme of the *allegretto scherzando*, that "it had fallen entire from heaven into the mind of the composer, and that he had written it at a single sitting." The origin of this tune was far more human than the rhetorical Frenchman conceived, for it was originally the subject of a catch which Beethoven wrote to the following words: "*Ta, ta, ta, lieber Mälzel, lebe wohl sehe wohl.*" on the occasion of a supper given to, "Mälzel," the inventor of the metronome. Beethoven's sketch-books show that he bothered quite as much as usual with the several themes of the eighth symphony.

From an analysis of the symphony by Mr. Joseph Bennett: "The leading theme of the *allegretto* is given to the first violins, with answering phrases for the basses, the wind accompanying with repeated semiquavers. After his customary manner, the composer takes a figure from the theme and uses it in devel-

opment till it suggests a tributary melody. Another subject presently appears, and completes the thematic resources of the movement. The original grace and beauty with which these materials are worked out have scarcely a parallel, especially as the qualities of grace and beauty are associated with quiet humor—a survival, perhaps, from the supper-table—expressed in the quaint interjections and imitations of wind and string, varied now and then by a brief *fortissimo*, as though by a roar of laughter. The *coda* is every bit as remarkable as any other part of the movement. With a waywardness beyond explanation, Beethoven stops his music in full career and winds up with a commonplace Italian cadence. It is as though a street band had played a Rossinian melody under his window and made the enraged musician, after scribbling a Rossinian peroration, fling down his pen in disgust.

A German writer has said of the entire work: "The effect of the symphony is entirely gay and untroubled; it awakens and sustains in the auditor a most refreshing feeling; no false notes come to disturb his quietude." This is true on the whole, but there are points in the *finale* not without their mystery and their wonder. We soon meet with one of them, and that in the very midst of the statement of a first subject quite Haydnesque in its homely, bucolic simplicity. No sooner is the theme completed, and before its repetition as a *tutti*, than a roaring C sharp is heard, given *ff* by all the instruments, brass excepted. This is no mere casual whim, as will presently appear. Meanwhile brisk development takes place, passing into C major, and then to A flat major by means of an interrupted cadence. This is the key of the second subject, stated by the violins upon a tonic pedal, briefly developed, and followed by a return of the first theme according to *rondo* form. Now the leading melody is subjected to further and more important treatment, with extensive use of contrary motion. This "working out" makes no use of the second motive, which, being sedate, can hardly enter into the rollicking humor of its companion. The lead up to the point where recapitulation begins again introduces the roaring C sharp, and is a passage of which no one save Beethoven would have dreamed. Repetition goes bravely on through the first and second subjects and their appendages till we reach the point where enters a new passage, which gives to the movement an element of dignity and even impressiveness, and leads to a splendid climax, from the height of which Beethoven proceeds to repeat a portion of his "working out" by way of introduction to the *coda*. The actual lead into the *coda* is the most remarkable part of the symphony. Berlioz has some interesting observations upon this passage. He says: "The third appearance of this strange entry (the C sharp) is of a quite different aspect; the orchestra, after having modulated into C, as before, strikes a real D flat, followed by a fragment of the theme in D flat, then a real C sharp, to which succeeds another snatch of the theme in C sharp minor; lastly resumes this same C sharp, and repeating it three times with redoubled force, the entire theme enters into F sharp minor. The note which had first figured as a minor sixth, becomes successively a flat major tonic, sharp minor tonic, and finally dominant. It is very curious." Of the *coda*, it suffices to say, that the work is by it brought to a strenuous and bustling close." *Notes by G. H. Wilson.*

Boston Music Hall.

WEDNESDAY EVENING, MARCH 13. AT 8.

LAST CONCERT BY

MME. ALBANI,

ASSISTED BY A

SELECT CHORUS OF 200,

Under the direction of MR. GEORGE L. OSGOOD,

Miss GRACE DAMIAN, Contralto.

Mr. BARRINGTON FOOTE, Bass.

Mr. CONRAD ANSORGE, Piano.

AND A

COMPLETE ORCHESTRA.

SIGNOR BEVIGNANI, CONDUCTOR.

The Piano used is a Steinway.

WEDNESDAY, MARCH 13TH, AT 8 P. M.

PROGRAMME.

Part First.

OVERTURE. "Oberon." *Weber*
By the **ORCHESTRA.**

ARIA. "Nobil Signor." (Les Huguenots.) *Meyerbeer*
Miss **DAMIAN.**

PART SONGS. a) The Woodland Angelus. *Drordak*
b) Hunting Song. *Sir Jules Benedict*
MIXED CHORUS.

RECIT. AND ARIA, "Casta Diva." (Norma.) *Bellini*
Mme. **ALBANI.**

PIANO SOLOS. a) Impromptu, G major. *Schubert*
b) Rhapsody No. 12. *Liszt*
Mr. **ANSORGE.**

ARIA. "From thy love as a Father." (From the Oratorio "Redemption.") *Gounod*
Mme. **ALBANI** and **CHORUS.**

Part Second.

ROMANCE. *Arthur Weld*
By the **ORCHESTRA.**
(First time.)

PART SONGS. a) "If you become a Nun, dear." *Thayer*
MALE VOICES.
b) Lady Bird. *F. H. Cowen*
c) "The Morning Song of the Shepherdess." (Swiss Song)
FEMALE VOICES.

WALTZ. "Nella calma." (Romeo and Juliet.) *Gounod*
Mme. **ALBANI.**

BALLAD. "To-morrow will be Friday." *Molloy*
Mr. **BARRINGTON FOOTE.**

MOTET GALLIA. *Gounod*
Mme. **ALBANI** and **CHORUS.**

Conductors: **Mr. GEORGE L. OSCOOD,**
and Signor **BEVIGNANI.**

THE WOODLAND ANGELUS.

List to the woods their angelus ringing.	Then cometh sleep; the birds all slumber,
The songs of birds are growing fainter	On'y the nightingale is stirring,
Far off the cuckoo mocks his echoes,	Singing of love; her dulcet fluting
The nightingale of love is singing.	Will waken neither sleeper nor
A gentle west wind rustles the branches	dreamer.
Bedewed with humid pearly garlands.	
Over the woods a veil of silver	She, too, has ceased. Now all are
The moon has thrown, on high	resting,
resplendent.	And night bedecks with dusky shadow
Soon dream the flowers, dream the	The woods and all that sleep within them.
grasses,	This is the evening rest of woodlands.
Up in the tree-tops dreams are	
hanging.	
Only the deer awaits the dewdrops	
That it may have its bath and night	
drink.	

HUNTING SONG.

Rise! sleep no more, 'tis a noble morn.	Now through the copse where the fox
The dews hang thick on the fringed	is found,
thorn,	And o'er the brook, at a mighty bound,
And the frost shrinks back like a beaten	And o'er the highlands, and o'er the low.
hound,	O'er furrows, o'er meadows, the hunters
Under the streaming, the streaming	go.
ground.	Away, as a hawk flies at its prey.
Behold where the billowy clouds flow by,	So flies the hunter away, away.
And leave us alone in the clear gray sky.	From the burst at the cover, till set of
Our horses are ready and steady, so ho!	sun,
I'm gone, like a dart from the Tartar's	When the red fox dies, and the day is
bow.	done.
Hark! Hark! tally ho! tally ho!	Hark! Hark! tally ho! tally ho!
Who calleth the maiden morn	What sound on the wind is borne?
From her sleep in the woods and the	'Tis the conquering voice of the hunter's
stubble corn?	horn.
The horn, the horn, the horn,	The horn, the horn, the horn,
The merry sweet ring of the hunter's	The merry bold voice of the hunter's
horn,	horn,
Tally ho! tally ho! tally ho!	Tally ho! tally ho! tally ho!
I'm gone, like a dart from the Tartar's	When the red fox dies, and the day is
bow.	done.
Tally ho! Hark, away!	Tally ho! tally ho!

FROM THY LOVE AS A FATHER.

From Thy love as a Father,
 O, Lord, teach us to gather
 That Life will conquer Death.
 They who seek things eternal
 Shall rise to light supernal
 On wings of lowly faith.

IF YOU BECOME A NUN, DEAR.

If you become a nun, dear,
A friar I will be;
In any cell you run, dear,
Pray look behind for me.
The roses all turn pale,
The doves all take the veil,
The blind will see the show.
What! you become a nun, my dear?
I'll not believe it, no!

If you become a nun, dear,
The bishop Love will be;
The cupids, every one, dear,
Will chant, "We trust in thee!"
The incense will go sighing, dear,
The candles fall a dying, dear,
The water turn to wine;
What! you go take the vows, my dear?
You may, but they'll be mine?

LADY BIRD.

Lady bird, lady bird, fly away home.	Lady bird, lady bird, fly away home.
The field-mouse has gone to her nest,	The fairy bells tinkle afar.
The daisies have shut up their sleepy	Make haste or they'll catch you and
red eyes	harness you fast,
And the bees and the birds are at rest.	With a cobweb to Oberon's car.

MORNING SONG OF THE SHEPHERDESS.

Awake, awake, my shepherd boy,
The hunter sounds his horn!
The sun has tinged the mountain tops,
The mist has fled the morn.
With here a bell and there a bell,
The browsing flocks their cover tell,
Awake, awake, my shepherd boy,
Sleep not away the morn.
Hal-li-o, hal-li-o, hal-li-o.

"GALLIA."

Solitary lieth the city.
She that was full of people,
How is she widow'd.
She that was great among nations!
Princess among provinces,
How is she put under tribute!
Sorely she weepeth in darkness,
Her tears are on her cheeks.
And no one off'reth consolation;
Yea; all her friends have betrayed her.
They have become her enemies.

SOPRANO SOLO, AND CHORUS.

Mme. Albani,

Zion's ways do languish.
None come to her solemn feasts:
All her gates are desolate, her priests sigh,
Yea, her virgins are afflicted,
And she is in bitterness.
Is it nothing to all ye that pass by?
Behold, and see if there be any sorrow
That is like unto my sorrow?

CHORUS.

Now behold, O Lord, look Thou on my affliction,
See, the foe hath magnified himself.

SOPRANO SOLO AND CHORUS.

Jerusalem! Jerusalem!
O turn thee to the Lord thy God!

While France was surrendering her liberty to the German conquerers, England was in the throes of a more peaceful invasion—the International Exhibition of 1871. The committee in charge of the musical features of this great civic ceremony had commissioned works from Sullivan, an Englishman, Pinsuti, an Italian, Hiller a German, and Gounod, a Frenchman. Gounod's contribution, the Motet "Gallia," founded on Lamentations I, verses 1. 2. 4. 12, was produced May 1, 1871. Patriotic, loyal, stricken in pride at the reverses his beloved country was suffering, it is not strange that the sentiment which was uppermost with Gounod should permeate the task of the hour; consequently in "Gallia," is first revealed the bitterness of the mourning of one defeated and laid low, followed by a final theme, sunny, hopeful and triumphant. One writer has said: "The composer has not failed to represent the hatred of his heart in this work, and strangely enough he has stereotyped the date of his nation's disaster by producing this composition as a foil to the specimens of German and English music written for the opening of this year's International Exhibition. Under ordinary circumstances it would have been expected that the French music would have been characterized by excessive lightness, but here we have a composition most solemn and impressive."

Gounod divides his work into four brief sections: I. "Lamentation," for Chorus, II. Cantilene, for Soprano; III. Soprano and Chorus; IV. Chorus, "Jerusalem, turn to thy Lord." . . . Notwithstanding the reflective tone of the earlier choral movements, the orchestration affords unexpected variety of color. In superb contrast to what has preceded is the final "Jerusalem, turn to thy Lord," in the major, with bright accompaniment in triplets.

The Boylston Club performed Gounod's "Gallia" with accompaniment of Pianoforte and Organ, May 19, 1882. No previous performance in Boston of the work in its integrity is recorded.

The "Redemption" called by the composer "A Sacred Trilogy" was produced at the Birmingham Festival, August 30, 1882. Its advent in Boston occasioned a mild riot between the legal possessors of the performing right who desired to give the work with the composer's score, and others who respected nothing save their own ambition. The result is familiar history. The scene for soprano and chorus sung to-day occurs in the second division of the work—*The Holy Women before the Apostles*—and is melodically and harmonically a lovely example of Gounod's sympathetic vocal writing.

"Romeo and Juliet," opera by Gounod written in 1867 followed that composer's masterpiece, "Faust" after an interval of nine years. The story as told by the French dramatists in the main follows Shakespere's tragedy closely in its construction as well as in its dialogue. A recent revival of the work at the Paris Grand Opera has been one of the memories of a somewhat negative season. The waltz arietta is from the first act.



Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

Fourth

**'YOUNG
PEOPLE'S
POPULAR.'**

WEDNESDAY AFTERNOON, MARCH 20TH, AT 2.30.

SOLOISTS:

MR. & MRS. GEORG HENSCHEL.

PROGRAMME.

OVERTURE. "Benvenuto Cellini." BERLIOZ.

HYMNE AU CRÉATEUR. HENSCHEL.
MRS. HENSCHEL.

SUITE. "The Nations."
Russia, Italy, Germany, Spain, Portugal, Hungary. MOSZKOWSKI.

CRUGANTINO'S SONG, from Goethe's
"Claudine von Villa Bella." (1790.) BEETHOVEN.
(First time.)
MR. HENSCHEL.

SYMPHONIC POEM. "Phæton." SAINT-SAËNS.

HUNGARIAN RHAPSODY, No. 1. LISZT.

DUET. from the OPERA "The Fairies." WAGNER.
(First time.)
MR. & MRS. HENSCHEL.
Kindly accompanied by Mr. B. J. LANG.

OVERTURE. "Tannhäuser." WAGNER.

The Piano used is a Chickering.

Benvenuto Cellini, an Italian artist, flourished during the years 1500—1570. He was especially distinguished as a sculptor, and by his engraving in metal, upon coins, medals and the like. Now a frequenter of courts, now an exile, his life was one of constant adventure. Cellini's father wished to make him a musician, but he hated music; the father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *memoires* of Benvenuto Cellini and in part upon the imagination of MM. de Wailly and Barbier. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season. Of the "brilliant failure" of his first opera "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing reports in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." Nevertheless it was given three times. Subsequent revivals of the opera—at Weimar under Liszt (1852); at Hanover, Dr. von Bülow, conductor (1879); at Leipsic, Herr Nikisch, conductor (1883); and at Carlsruhe, Herr Mottl, conductor (1886),—have gone far to reverse the unfavorable verdict of Paris and London.

Mr. Henschel's "*Hymne au Créateur*" op. 41, No. 1, is the first of two songs published under the following title: "*Zwei Gesänge für eine Sopranstimme mit Begleitung des Orchesters oder des Pianoforte*." The companion number is known as "*Adieu de l'Hôtesse Ariane*." The words invite treatment by the musician in the "aria" form having principal subject, episode and recapitulation of principal subject. The accompaniment is scored for the usual orchestra with harp. The "*Hymne au Créateur*" was written in Boston in 1881.

What fire within my bosom burns,
 What God my inmost soul is filling,
 That ev'ry doubt and trouble turns
 To holy peace and rapture thrilling—
 Ah, come! for Thee my spirit fondly yearns!

I see a long and fiendish train
 Tempt the soul which Thou hast cherished;
 The fallen hosts of sin and pain,
 Oh! foil these legions of the perished!
 Hurl them to their depths again!

Reign over me, Thou God of Love,
 My heart be Thy pure temple lowly!
 Faithful, devoted shall it prove
 Thy dwelling, pure and true and holy
 Till I come unto Thee above!

(English words by L. C. Elson.)

Moszkowski's Suite, "The Nations," is a transcription of a set of character pieces originally written for pianoforte duet and in that form quite familiar here. The six sections constitute, for the most part, as many idealized national dances, the countries represented being Russia, Italy (Tarentelle), Germany, Spain (Fandango), Portugal, Hungary.

Mr. Henschel introduced "Crugantino's Song" in England at one of the second series of his London Symphony Concerts. It has not been sung in the United States. There is no mention of it in the list of Beethoven's songs appended to Nottebohm's Thematic Catalogue, and its appearance in the Supplement of Breitkopf and Härtel's edition of the master's works indicates that it is a recent discovery. Goethe's play "Clandine von Villa Bella" was begun in 1775, and occupied the author's attention for several years. The drama was produced at Berlin in the summer of 1789, with incidental music by Reichardt.

Scene: A Room in a poor rustic inn. Three vagabonds stand around a table and play at dice. CRUGANTINO, the sword at his side, a guitar with blue ribbon in his hand, is walking up and down, tunes and sings.

To make love to the girls,
To fight with the churls,
And to have more credit than gold—
Is success in the world, I'm told.

Out, fiery, brisk
The feather-whisk!
Kling! Kling! Klang! Klang!
Dik! Dik! Dak! Dak!
Krik! Krak!

A song, at ev'ning sung with glee,
Has drawn many a heart to me,
Whilst envious knaves that hiding stand
I like to face with sword in hand.

To make love to the girls,
To fight with the churls,
And to have more credit than gold—
Is success in the world, I'm told.

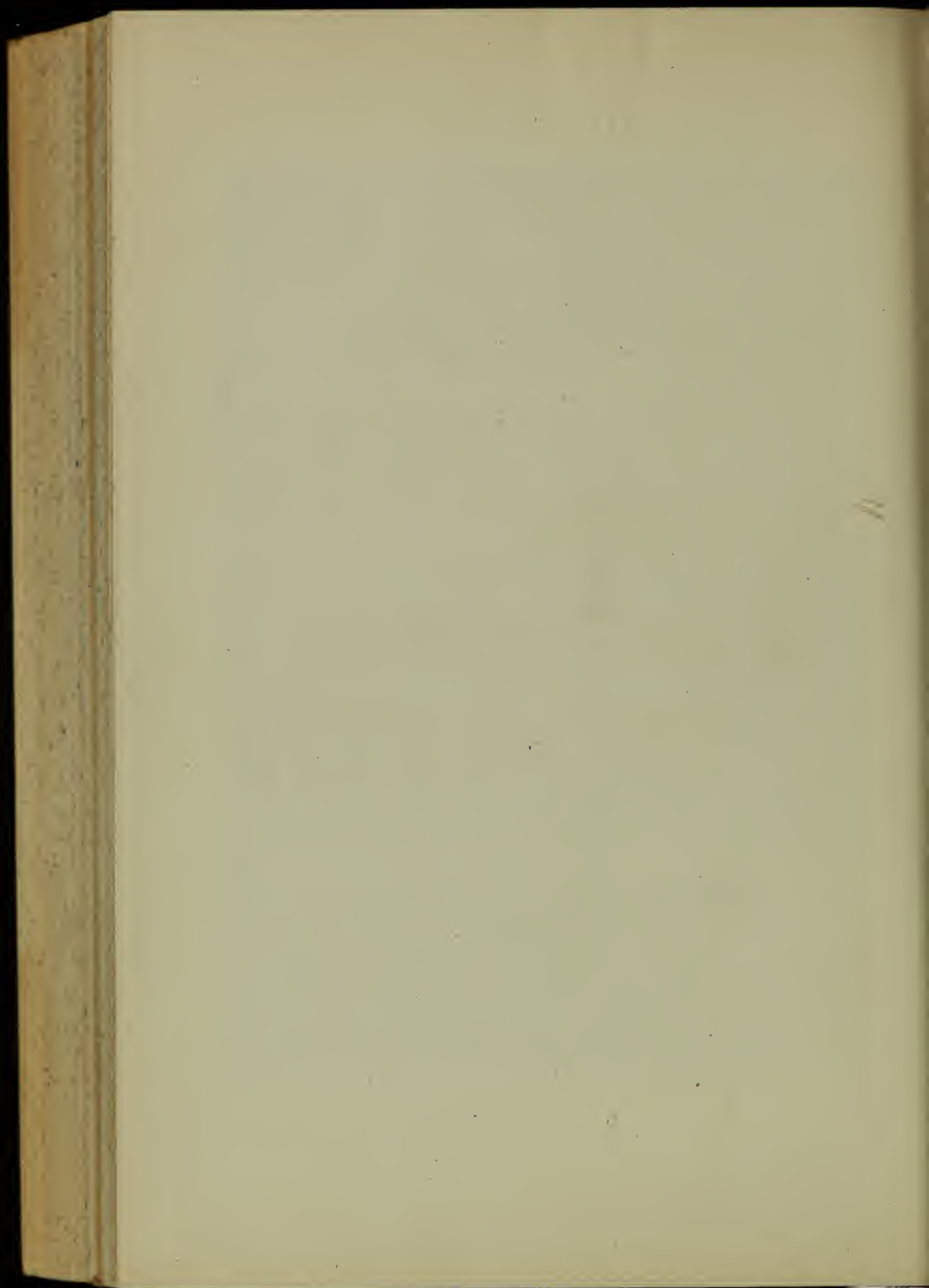
The mythological incident which the pictorial Frenchman illustrates, is stated as follows: "Phæton has obtained permission from his father to drive the chariot of the sun around the heavens. But with unskilled hand he misguides the coursers, and the flaming chariot, thrown from its path, approaches the terrestrial regions. The whole universe is about to be enveloped in flames, when Jupiter strikes the imprudent Phæton with his thunderbolts." The few lines of analysis appended are drawn from an article by S. Fleischmann! "A contemplative introduction by the strings is followed by an *allegro*, the rocking figure in which indicates the orderly step of the horses; low chromatics show that they are off the track. The chief theme is now given out by the brasses, violins still rocking, reeds and horns helping along, violins and harps too. The horns introduce a second motive, accompanied in the orchestra by suggestive figures. Both themes are cleverly developed. With the return of the first theme in the strings, a gradual crescendo begins. Chromatic runs and fugued fragments of the first subject portray the aimless passage of the chariot through space, and the wrath of Jupiter. The excitement increases. Jove's thunderbolt falls in an overwhelming orchestral crash. A diminuendo, introducing the second motive, ends the work."

Liszt wrote fifteen Hungarian Rhapsodies for the Pianoforte, a number of which have been arranged for orchestra: the one played to-day—the fourteenth of the pianoforte series—is the only one Liszt himself adapted. Liszt evolved the Hungarian Rhapsody after long intercourse with and study of the Gipsies of Hungary. In order to appreciate a Hungarian Rhapsody, according to one writer, Liszt's interesting book *Der Bohémiens et de leur Musique en Hongrie* should be sought for a portrayal of the musical performances of the Gipsies of Hungary; failing this, it should be borne in mind that a Hungarian Rhapsody is, in general to be regarded as representing a highly idealized picture of such a performance. The work consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*).

The Wagner excerpt is from the first opera by the composer of "Die Meistersinger," and "The Ring of the Nibelung." "Die Feen," is a juvenile work. The subject is taken from a German version of an Italian tale by Gozzi, in vogue at the beginning of the present century. Forgotten opera composers before Wagner had used it, while in a certain way it is the basis of Schiller's "Turandot," set to music by Schubert. "Die Feen" was written in 1833, the year after the symphony in C, but was not performed until June 29, 1888, when the Munich Opera House gave it a sumptuous setting. The Cecelia Club of Boston gave a concerted piece from the third act of "Die Feen" at a concert in January of the present year; the only recorded performance in the United States of any portion of the work. The duet heard to-day, written in the *buffo* manner, is sung by a pair of lovers who have separated, and who tease each other in the usual way. The music suggests Weber and Mozart rather than Wagner's true style.

Concerning the Tannhäuser overture,—first performed, in connection with the opera at Dresden, Oct. 25, 1845,—we give Wagner's own interpretation:

"At the commencement, the orchestra represents the song of pilgrims, which, as it approaches grows louder and louder, and at length recedes. It is twilight. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song, as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of Sirens promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of Venusberg is revealed to him in its fullest brightness: boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhäuser into their giddy dance, deliver him over to the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and their commotion ceases. A voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer and day succeeds to night, that whirring and murmuring in the air which but just now sounded to us like the horrible wail of the damned, gives away to more joyful strains, till at last, when the sun has risen in all its splendor, and the pilgrims' songs with mighty inspiration proclaim to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulses of life palpitate and leap for joy in this song of deliverance, and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of Love." *Notes by G. H. Wilson.*



Foot-Guard Armory Hall, Hartford.

WEDNESDAY EVENING, APRIL 3D, '89, AT 8.

ONLY CONCERT BY THE FAMOUS

**BOSTON
SYMPHONY
ORCHESTRA**

MR. WILHELM GERICKE, CONDUCTOR.

SOLOISTS:

MISS GERTRUDE EDMANDS.

MR. TIMOTHEE ADAMOWSKI.

PROGRAMME.

OVERTURE. "Der Freischuetz." WEBER

SONG WITH ORCHESTRA. "The Dream King." RAFF
MISS EDMANDS.

CONCERTO FOR VIOLIN in C. op. 30. MOSZKOWSKI
Allegro comodo.—
Andante.—
Vivace.
MR. ADAMOWSKI.

SONGS. a) LULLABY. BRAHMS
b) THE POET'S SONG. PARRY
MISS EDMANDS.

SYMPHONY in A, No. 7. BEETHOVEN
Poco sostenuto; Vivace.
Allegretto.—
Scherzo, Presto.

OVERTURE. "Der Freischütz."

WEBER.

In the overture to "Der Freischütz," Weber's best known opera written in 1821, the composer breaks away from previous models. The overtures of Gluck and Mozart were complete pieces in themselves, scarce making reference to the dramas they may have been written to precede: but Weber makes of it an epitome of the opera. He followed the same plan in the overtures to "Euryanthe" and "Oberon." Julius Benedict, Weber's pupil, says of the innovation: "The system, according to the most competent critics, interfered materially with the perfect musical form of the overture; but the effect produced was magical. . . . It is unquestionable that for coloring, characteristic and poetical feeling, these orchestral preludes are unparalleled." After the lovely horn passage with which the overture to "Der Freischütz" begins, the motives from Max's scene in Act one, the incantation music, Agathe's moonlight scene (with the melody more familiar than any other in the opera) and the episodes connected with the action of Max and Caspar follow.

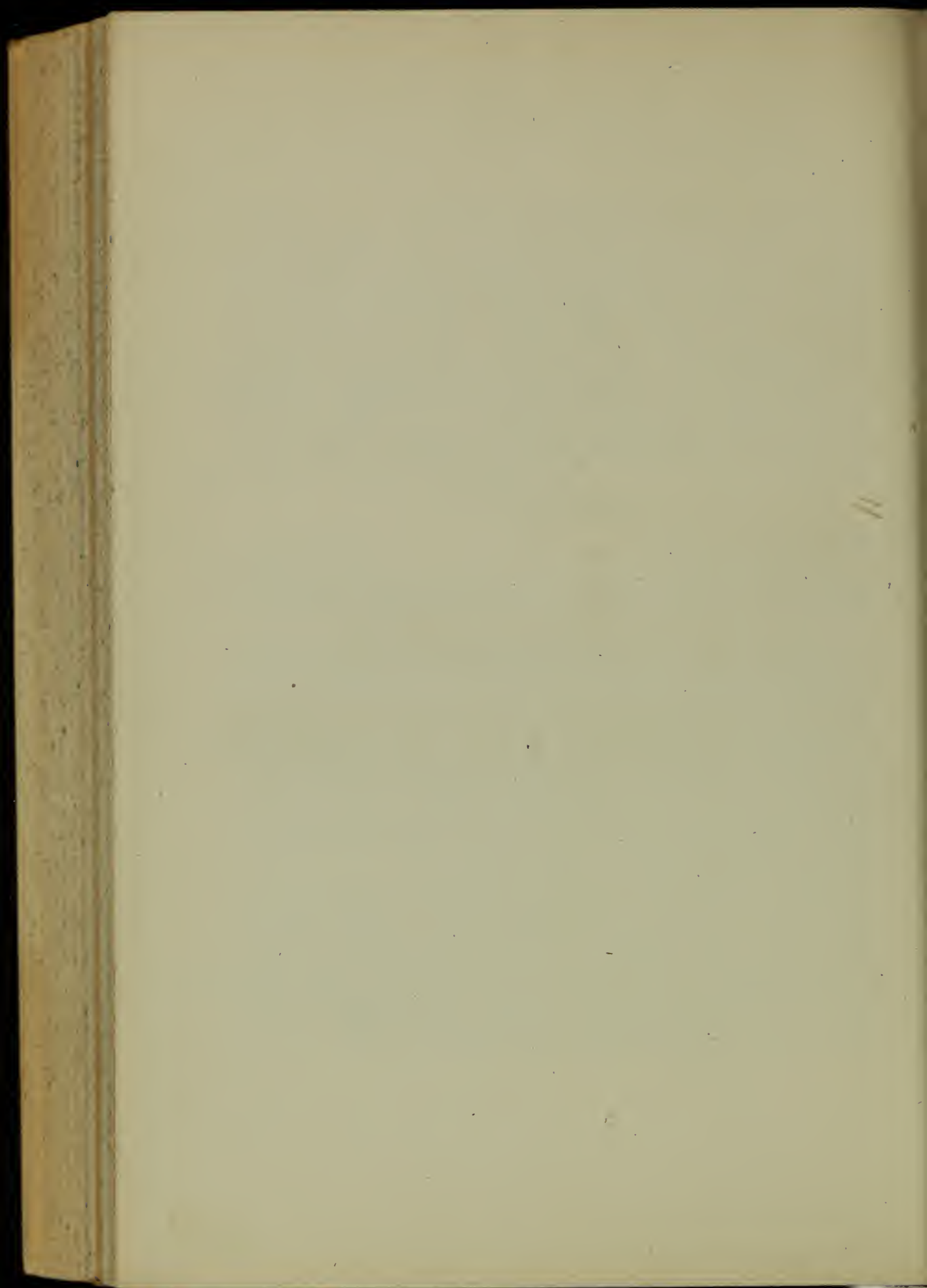
SYMPHONY No. 7, in A,

BEETHOVEN.

For a performance of the A major, seventh, symphony of Beethoven, in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation:

"To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies. and if the latter presents us, in a series of tone pictures, with the blossoming of spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A Major Symphony leads us into the joyous autumn, the rejoicing of the gleaners and vine-dressers who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene, there wanders "*(allegretto)*" a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces it way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet-words of hope into his ears: 'Dry your tears: youth and hope beckon you; see! how beautiful is nature!' and the alluring flutes, oboes, and shawms again summon "*(scherzo)*" all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes; the sun bursts forth once again from behind dark clouds which lie on the horizon, the hill-tops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fullness of the hearts of the grateful people. Then joy beckons again, and the dance-melodies float out upon the air '*(finale)*,' and none stand idle; the ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."



City Hall, - Fitchburg.

THURSDAY EVENING, APRIL 4TH, '89, AT 8.

ONLY CONCERT BY THE FAMOUS

**BOSTON
SYMPHONY
ORCHESTRA**

MR. WILHELM GERICKE, CONDUCTOR.

SOLOISTS:

MISS GERTRUDE EDMANDS.

MR. TIMOTHEE ADAMOWSKI.

PROGRAMME.

OVERTURE. "Oberon." WEBER

ARIA. The Spectre of the Rose. BERLIOZ
MISS EDMANDS.

WALTZ AND PIZZICATO POLKA, from SYLVIA BALLET MUSIC. DELIBES

DANSE MACABRE. POEME SYMPHONIQUE. SAINT-SAENS

TWO MOVEMENTS FROM CONCERTO FOR VIOLIN. MOSZKOWSKI
MR ADAMOWSKI.

SONGS. a) LULLABY. BRAHMS
b) THE POET'S SONG. PARRY
MISS EDMANDS.

L'ARLESIENNE No. 2. BIZET

HUNGARIAN RHAPSODY No. 1. LISZT

WALTZ AND PIZZICATO POLKA, SYLVIA BALLET MUSIC. DELIBES.

Leo Delibes is a popular French composer now about fifty years old. He has written works for the theatre during thirty years, achieving his greatest successes with the ballets "La Source" (1865); "Coppelia" (1870); "Sylvia" (1879). "Sylvia" was produced in Boston by the American Opera Company, in April, 1886. The ballet though of more modern origin than opera, is yet a child of some two hundred years. It is a play in pantomime in which music and dancing are important features. The music from Delibes' ballet played to-day is: (1) a slow waltz, of which our only complaint is that it is so soon over, and that it has no trio to compel the repetition of its first strain. It is preceded by a few bars of *intermezzo* (2) A charming little movement—again too short.—entitled "Pizzicato," which is almost entirely for the stringed instruments.

SYMPHONIC POEM. "DANSE MACABRE." SAINT-SAËNS.

The verses from the French of Henri Cazalis, beginning,

Zig, zig—grim Death in cadence
Striking with his heel, a tomb,
Death at midnight plays a dance tune
Zig, zig, zig, upon his viol,

suggested to Camille Saint-Saëns a subject for musical delineation. After the first performance in Boston of the "Dance of Death" by the Thomas Orchestra, Jan. 29, 1876, it being the second of the ingenious Frenchman's symphonic poems that had been heard here, Mr. Dwight wrote the following: "The music is certainly a clever freak of French fantastical extravaganzas, mingling the horrible and the grotesque, till they exert a fascination worthy of Meyerbeer. The doleful midnight bell, well imitated, introduces the piece; Death tuning his viol in fifths is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cracking bones of the dancers are suggested by castanets and the zylophone; the cock crows, and away they flutter all?"

CONCERTO FOR VIOLIN. MOSZKOWSKI.

In one of the English biographical dictionaries Mr. Moritz Moszkowski gives the following humorous account of himself: "I took my first step before the public in my earliest youth, following my birth, which occurred August 23, 1854, at Breslau. I selected this warm month in hopes of a tornado, which always plays so conspicuous a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of less importance. Embittered by this injustice, I deter-

trained to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil." Moszkowski now teaches in Kullak's school. The classmate of well-known Americans. Americans have been, and are pupils of his, while those who play his pianoforte music in this country are legion. The only works in the larger forms of his which are played in the United States are two suites, a symphony entitled, "Joan of Arc," and a concerto for violin. Two movements of the concerto are played to-day.

L'ARLESIENNE. No. 2. BIZET.

Georges Bizet, born in 1838, died in 1875. "Bizet," says one of his biographers, "was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most successful opera of the day, and by a single effort earning an undying name." The composer of "Carmen" wrote several Suites for orchestra. His second, L'Arlesienne," a posthumous work, (first heard in Boston at a Popular Concert by the Boston Symphony Orchestra, on May 7, 1886,) comprises certain of the interludes to Dumas's "L'Arlesienne," not originally included in the first suite. This composer set the school for Massenet, Delibes, and their fellows, who through his death, lost an example they have emulated but not equalled. Bizet had a fibre which the others lack. His music, with all its cleverness, elastic contour and individuality has stamina and purpose, which traits do not so strongly appear in the contemporaneous French school of to-day. The new Bizet Suite is not to be taken as that composer's best; but it is something charming in a French patois. The movements are: *Pastorale*, *Intermezzo*, *Minuet*, and *Farandole*.

Mechanics Hall, Worcester.

FRIDAY EVENING, APRIL 5TH, 1889, AT 8.

ONLY CONCERT BY THE FAMOUS

**BOSTON
SYMPHONY
ORCHESTRA**

MR. WILHELM GERICKE, CONDUCTOR.

SOLOISTS:

MISS GERTRUDE EDMANDS.

MR. TIMOTHEE ADAMOWSKI.

PROGRAMME.

OVERTURE. "Benvenuto Cellini." BERLIOZ

SONG, WITH ORCHESTRA. "The Dream King." RAFF
MISS EDMANDS.

CONCERTO FOR VIOLIN in C. op. 30. MOSZKOWSKI
 Allegro commodo.—
 Andante.—
 Vivace.

MR. ADAMOWSKI.

SCHERZO CAPRICCIOSO, DVORAK

SONGS. a) LULLABY. BRAHMS
 b) THE POET'S SONG. PARRY

MISS EDMANDS.

SUITE in F, No. 1, op. 39. MOSZKOWSKI
 I. Allegro molto e brioso.
 II. Allegretto gioioso.
 III. Tema con variazioni.
 IV. Intermezzo.
 V. Perpetuum mobile.

OVERTURE, "Benvenuto Cellini." op. 23. BERLIOZ.

Of the "brilliant failure" of his first opera, *Benvenuto Cellini*, on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera—at Weimar under Liszt (1852); at Hanover, Dr. von Bülow, conductor (1879); at Leipzig, Herr Nikisch, conductor (1883); and at Carlsruhe, Herr Mottl, conductor (1886),—have gone far to reverse the unfavorable verdict of Paris and London.

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorák; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the scherzo embodies than "Scherzo Capriccioso." Dvorák's rhapsodies preceded his op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend) of this, their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow:—

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat); first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto," theme soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

The Scherzo Capriccioso was played for the first time in Boston at the Boston Symphony Concert of Jan. 28, 1888.

In one of the English biographical dictionaries Mr. Moritz Moszkowski gives the following humorous account of himself: "I took my first step before the public in my earliest youth, following my birth, which occurred August 23, 1854, at Breslau. I selected this warm month in hopes of a tornado, which always plays so conspicuous a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil." Moszkowski now teaches in Kullak's school. The classmate of well-known Americans, Americans have been, and are pupils of his, while those who play his pianoforte music in this country are legion. The only works in the larger forms of his which are played in the United States are two suites, a symphony entitled, "Joan of Arc," and a concerto for violin. The suite played to-day, like the "Joan of Arc" symphony, was written by desire of the Philharmonic Society of London, and performed by it for the first time on June 2, 1886. It is elastic rather than formal music; not at all a copy of the severer style of the men who often made the suite form the vehicle of profound learning. The triangle, piccolo, glockenspiel are factors of this modern work, which also calls for an extra bassoon and three tympani. The first movement is the more perfect in form, preserving the essential character of the first movement of a symphony. Its first theme, *allegro molto*, is brisk and assertive, with a well-defined figure in the bass accompanying. The close of the first statement of the theme is quietly made, a gracious use of the soft brasses being noted. The second theme of the movement is placid and serene, when contrasted with its more bustling predecessor; passages for the horn and oboe, as well as a lovely horn solo, being marked features. The themes return in the usual manner, with treatment always interesting and varied if not forceful or profound. The second movement, *allegretto gioioso*, two-four rhythm, possesses much of the most ingenious orchestration of the five which constitute the suite. The triangle, bells, and piccolo, in their piquant manner, serve ornamentally upon the more earnest but no less interesting business of the movement, which is shared nearly equally by the violins and wood-wind. The neat little figure, which the composer never seems willing to quiet, will cause the listener a rapid race among the instruments, once he starts in pursuit. The combinations in instrumentation which this movement discloses are many and bright.

An *andante* and variations constitute the third movement. The variations number eight, and include a *moto continuo* for first violins with *pizzicato* accompaniment. The theme itself, first given out by the wood-wind, is a lovely song. The *intermezzo* in the minuet-trio form, the trio portion of which is the more important, but preludes the last movement, *perpetuum mobile*. The "perpetual motion" begins in the violins with a *pizzicato* accompaniment. These semi-quavers continue, sometimes assertive, often far in the background, throughout the movement. A contrasted episode is that early announced by the horns, which the violins expand. The second subject starts in the clarinet, the first violins playing a version of the *perpetuum mobile*. The development includes a fugal episode begun by the violins *ff*. Some abridgment of the customary form is made as the movement continues. The final *coda* is bright and animated.

The only previous performance of the suite in F, op. 39, at Boston Symphony Concerts, was on April 14, 1888.

CHICKERING HALL.

SEASON 1888-89.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. OTTO ROTH,

Mr. L. SVEČENSKI,

Mr. FRITZ GIESE.

Assisted by Miss ALICE WENTWORTH.

VI. CONCERT.

MONDAY, APRIL 8TH, AT 8, P. M.

PROGRAMME.

HAYDN.

QUARTET in G major. op. 77. No. 1.

Allegro moderato.—

Adagio.—

Menuetto, (Presto).—

Finale, (Presto.)

SONGS with PIANO.

A. THOMAS.

“LE SOIR.”

FAURE.

“QUI LE JOUR ME DURE.”

P. VIDAL.

“PRINTEMPS NOUVEAU.”

LISZT.

“DU BIST WIE EINE BLUME.”

SCHUBERT.

“LACHEN UND WEINEN.”

“DIE EINSAME TRÄUE.” (MS.)

MENDELSSOHN.

ANDANTE AND FINALE from VIOLIN CONCERTO.

BEETHOVEN.

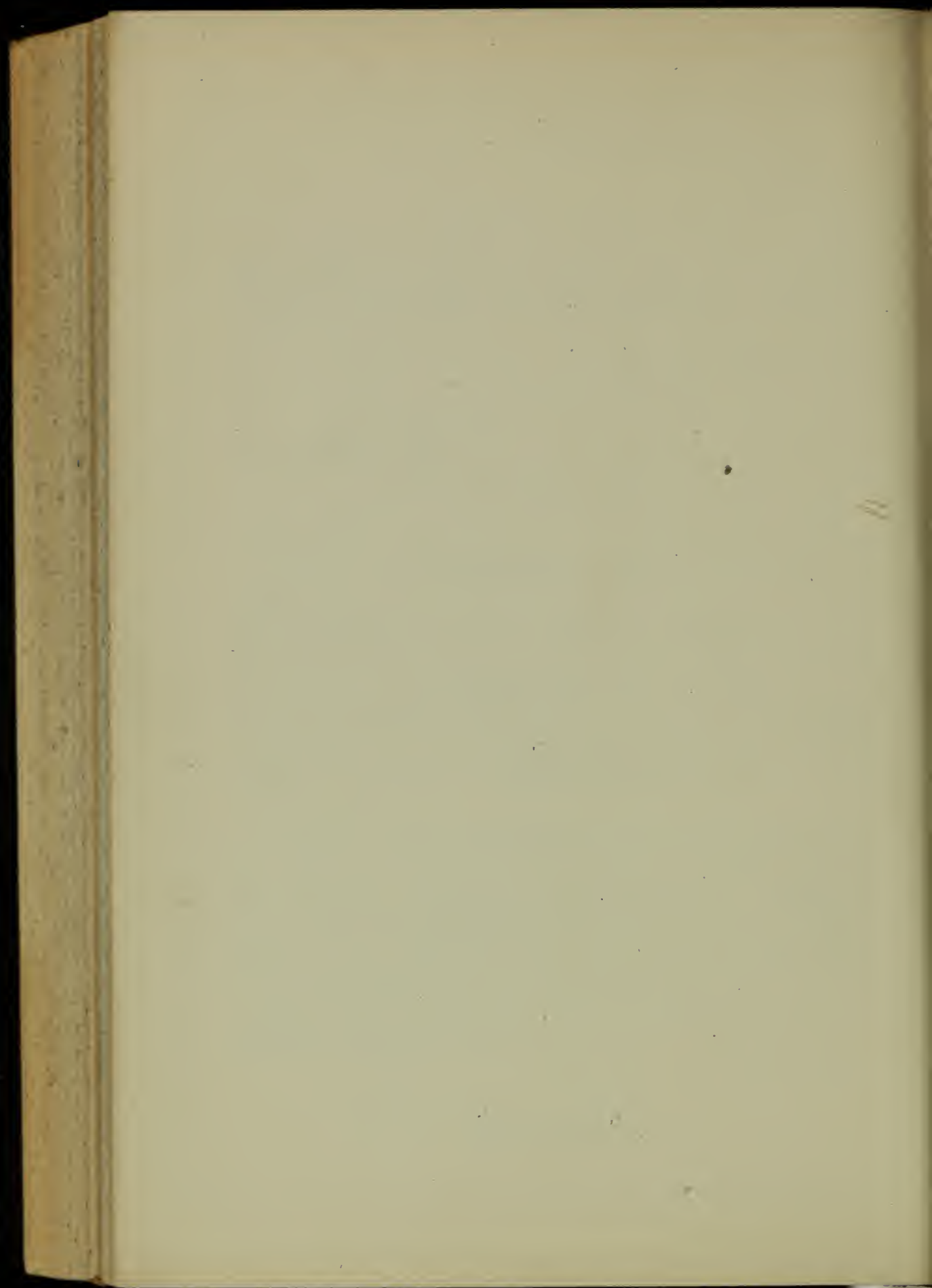
QUARTET in F major, op. 59. No. 1.

Allegro.—

Allegretto vivace e sempre scherzando.—

Adagio molto e mesto.—

Theme Russe, (Allegro.)



SUMMARY, SEASON 1888-89.

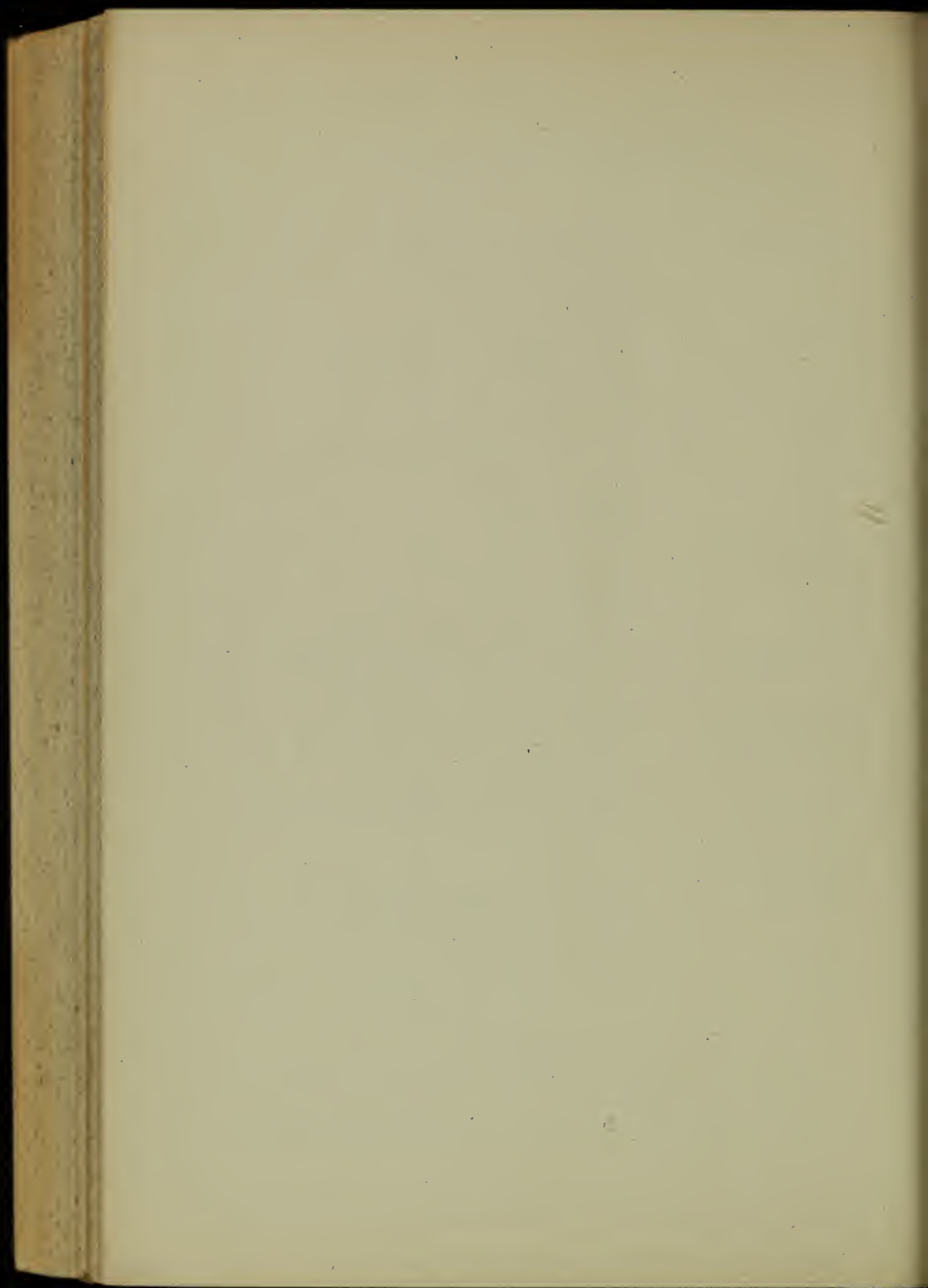
BEETHOVEN.	QUARTET in F, op. 59. No. 1 QUARTET in E flat, op. 127. QUINTET in C, op. 29. SEXTET, op. 81B.
BRAHMS.	SERENADE in A, op. 16. SONG, "GEISTLICHES WIEGENLIED." QUARTET in A minor, op. 51, No. 2.
CHAMINADE.	SONG, "MADRIGAL."
DVOŘÁK.	QUARTET, No. 4, in E, op. 80.
FAURE.	SONG, "QUI LE JOUR ME DURE."
GODARD.	SONG, "DITES MOI." SONG, "L'AMOUR."
GOLDMARK.	QUINTET in B flat, op. 30.
HAYDN.	QUARTET in G, op. 76. QUARTET in G, op. 77. No. 1.
LISZT.	SONG, "DU BIST WIE EINE BLUME."
MACDOWELL.	PRÉLUDE, INTERMEZZO AND PRESTO, from PIANOFORTE SUITE, op. 10.
MASSENET.	SONG. "OUVRE TES YEUX BLEUS."
MENDELSSOHN.	ANDANTE AND FINALE from VIOLIN CONCERTO. QUARTET in D, op. 44, No. 1.
MOZART.	ANDANTE AND MENUET, from Quartet in D minor. (K 173.)
RUBINSTEIN.	TRIO, op. 52.
SCHUBERT.	QUARTET in A minor, op. 29. SONG, "AN DIE LEYER." SONG, "LACHEN UND WIENEN."
THOMAS.	SONG, "LE SOIR."
VIDAL.	SONG, "PRINTEMPS NOUVEAU."

SOLOISTS:

PIANISTS: B. J. LANG, E. A. MACDOWELL.

SINGERS: MISS ELEANOR EVEREST, MISS MARGUERITE HALL,
MISS ALICE WENTWORTH.

MR. WILHELM GERICKE conducted the Orchestra in the performance of
the BRAHMS SERENADE.



Music Hall, - Troy.

GRAND CONCERT,

BY THE

BOSTON SYMPHONY ORCHESTRA.

(60 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR,

TUESDAY EVENING, APRIL 30, 1889, AT 8.

PROGRAMME.

H. BERLIOZ.

BENVENUTO CELLINI.

F. CHOPIN.

CONCERTO FOR PIANOFORTE, in E minor.

Allegro maestoso.—
Romance, Larghetto.—
Rondo vivace.

Mme. TERESA CARRENO.

A. DVOŘÁK.

SCHERZO CAPRICCIOSO.

M. MOSZKOWSKI.

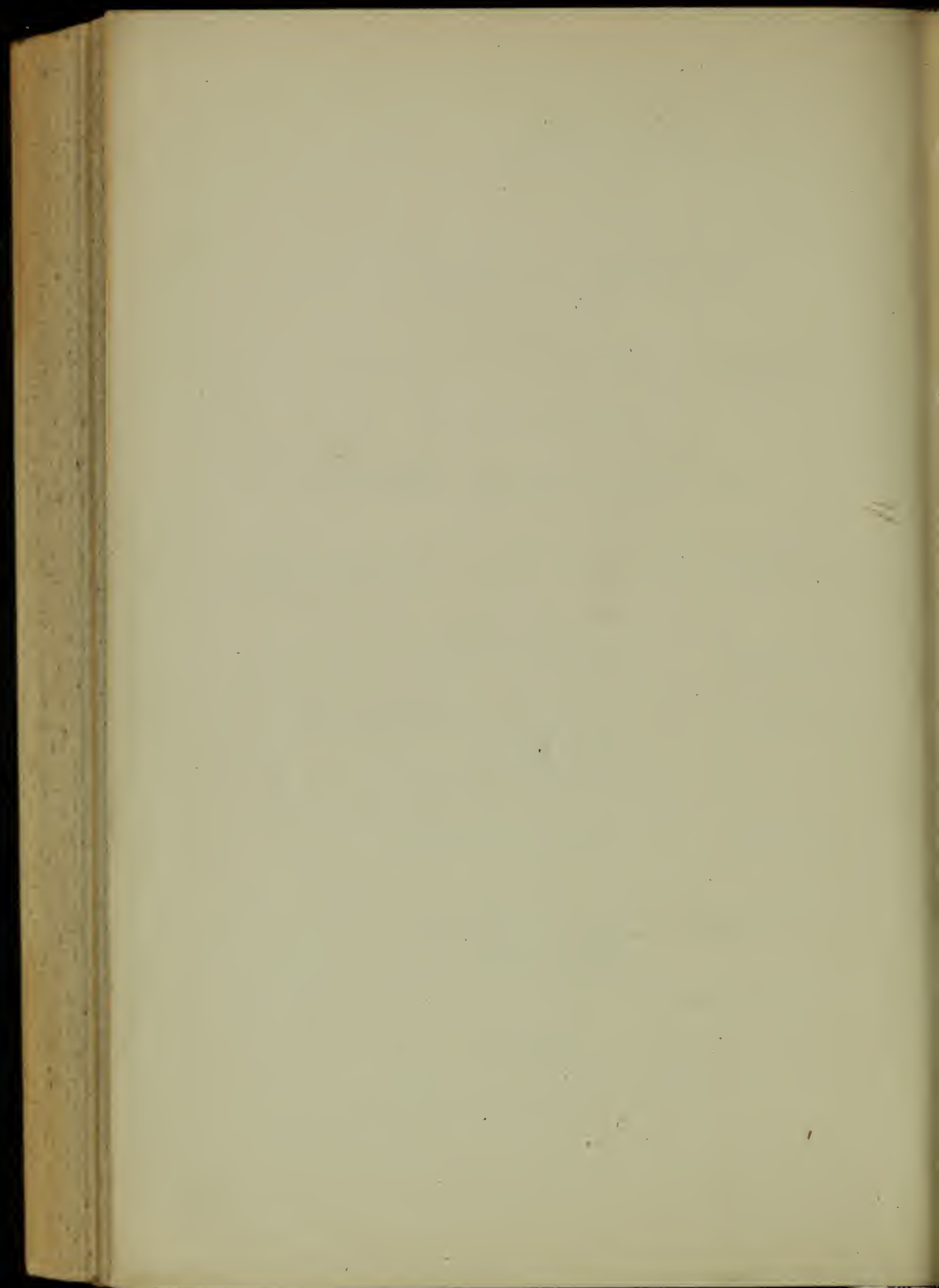
SUITE in F, No. 1, Op. 39.

Allegretto gioioso.—
Tema con variazioni.—
Perpetuum mobile.

SOLOIST:

MME. TERESA CARRENO.

The Piano used is a Knabe.



BOSTON SYMPHONY ORCHESTRA
MUSIC HALL.

BOSTON, FEBRUARY 15, 1889.

THE MANAGEMENT HAVE THE HONOR TO ANNOUNCE THAT
ARRANGEMENTS HAVE BEEN COMPLETED FOR ONE APPEARANCE
OF THE FAMOUS

BOSTON SYMPHONY ORCHESTRA,
(65 ARTISTS,)

MR. WILHELM GERICKE, CONDUCTOR,

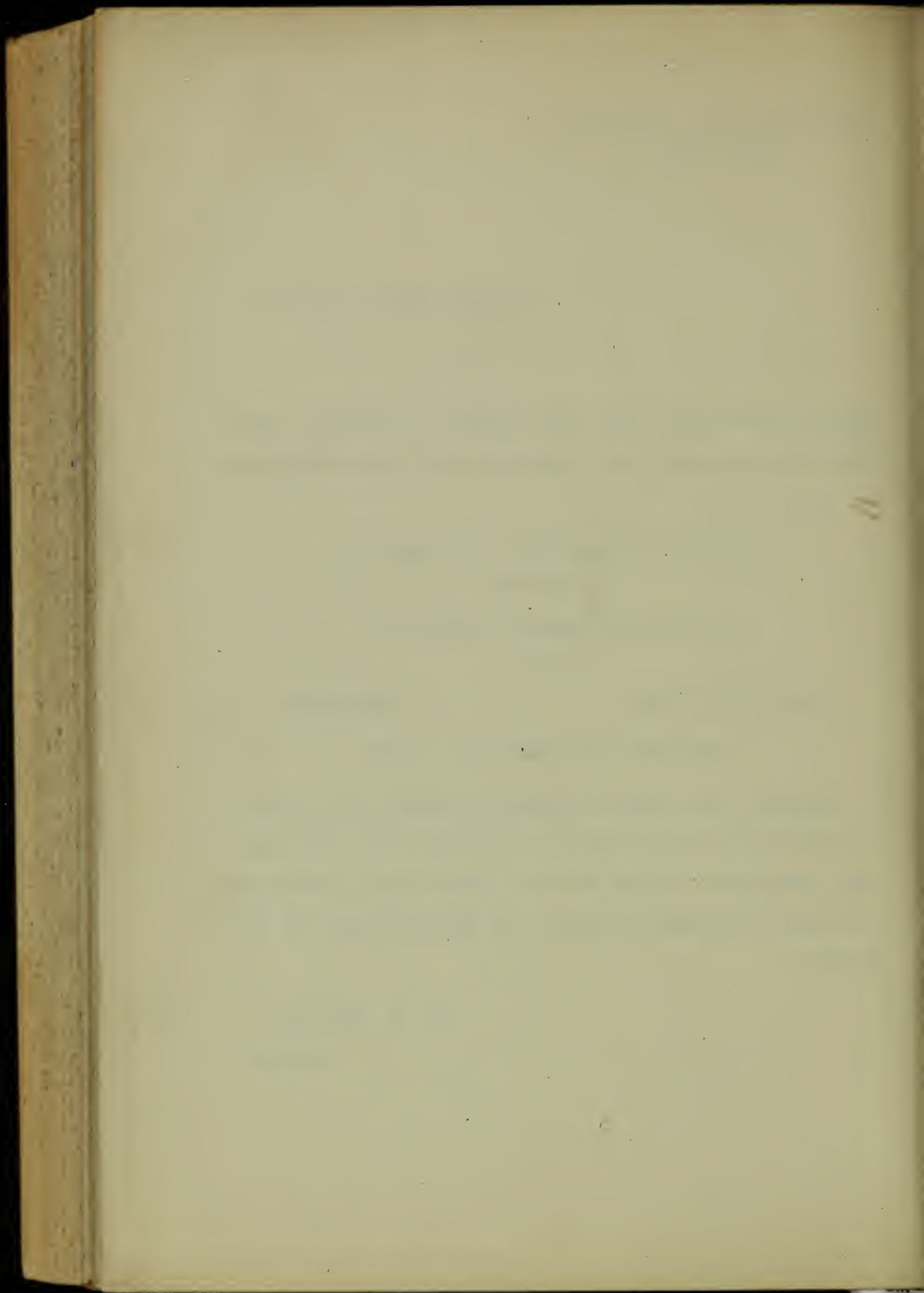
AT THE

WASHINGTON RINK. ROCHESTER.

WEDNESDAY EVENING, MAY 1, 1889.

RECALLING THE CORDIAL WELCOME EXTENDED TO THE ORGANIZATION ON THE OCCASION OF ITS FIRST VISIT TWO YEARS AGO, ASSURANCE IS GIVEN THAT NO EFFORTS WILL BE SPARED TO MAKE THE COMING CONCERT THE MUSICAL EVENT OF THE SEASON.

C. A. ELLIS,
MANAGER.



Washington Rink, - Rochester.

GRAND CONCERT,
BY THE
BOSTON SYMPHONY ORCHESTRA.
(60 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR,

WEDNESDAY EVENING, MAY 1, 1889, AT 8.

PROGRAMME.

H. BERLIOZ.

BENVENUTO CELLINI.

F. CHOPIN.

CONCERTO FOR PIANOFORTE, in E minor.

Allegro maestoso.—

Romance, Larghetto.—

Rondo vivace.

Mme. TERESA CARRENO.

A. DVOŘÁK.

SCHERZO CAPRICCIOSO.

M. MOSZKOWSKI.

SUITE in F, No. 1, Op. 39.

Allegretto gioioso.—

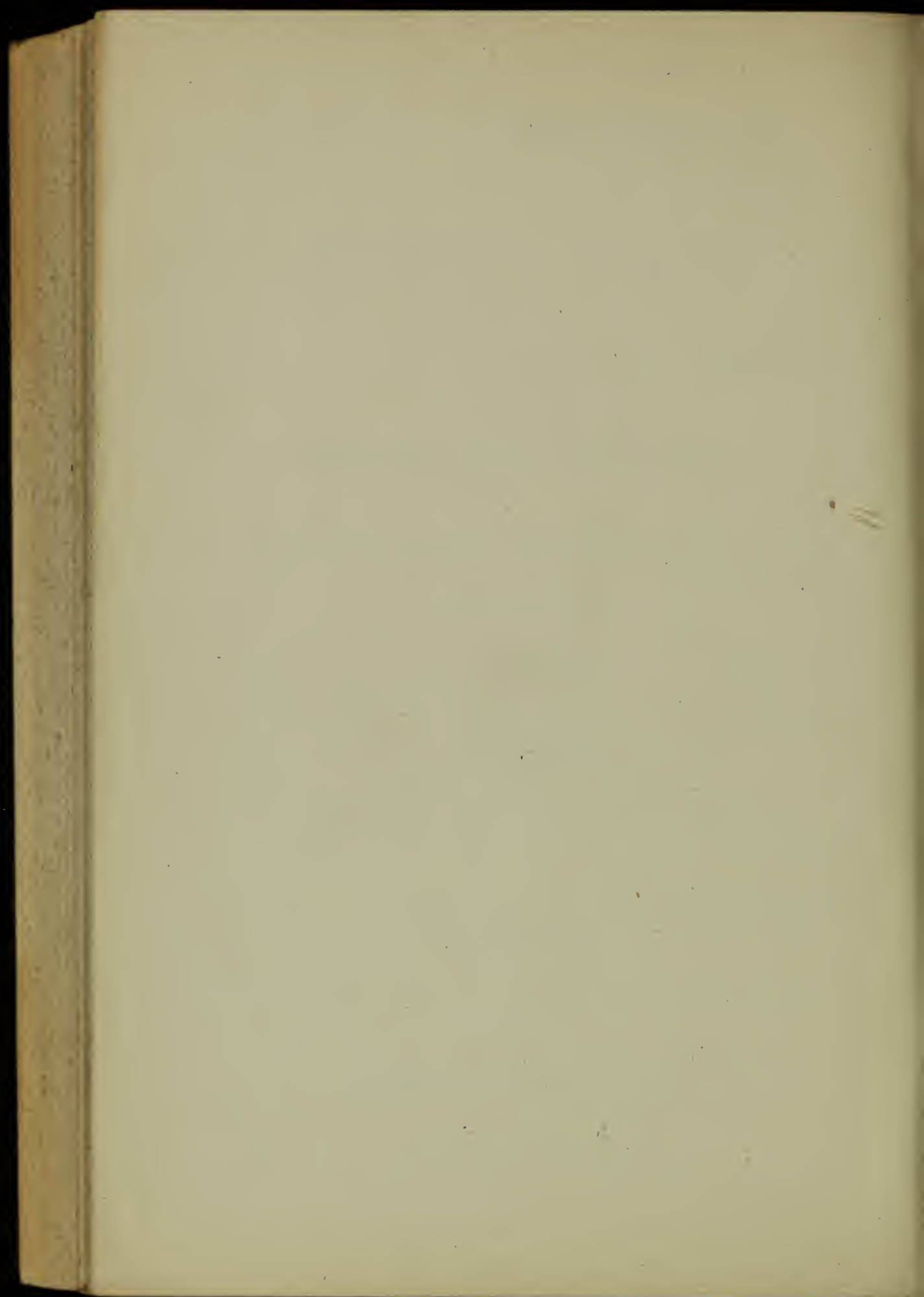
Tema con variazioni.—

Perpetuum mobile.

SOLOIST:

MME. TERESA CARRENO.

The Piano used is a Knabe.



Music Hall, - Buffalo.

SEASON 1888-89.

GRAND CONCERT,

BY THE

BOSTON SYMPHONY ORCHESTRA.

UNDER THE AUSPICES OF THE

BUFFALO MUSICAL ASSOCIATION.

MR. WILHELM GERICKE, CONDUCTOR,

His Farewell Appearance in Buffalo.

THURSDAY EVENING, MAY 2, 1889, AT 8.

PROGRAMME.

OVERTURE. Ruy Blas. F. MENDELSSOHN.

SONG. Loreley. F. LISZT.

MRS. GEORG HENSCHEL.

FANTASIE FOR VIOLIN. M. BRUCH.
Andante.—Finale.

MR. C. M. LOEFFLER.

SYMPHONY No. 3, in E flat ("Heroic"), op 55. . . L. v. BEETHOVEN.

Allegro con brio.—
Marcia funebre. (Adagio assai).—
Scherzo (Allegro vivace).—
Finale (Allegro molto).

WOTAN'S FAREWELL AND FIRE-CHARM. . . R. WAGNER.

MR. GEORG HENSCHEL.

SOLOISTS:

MRS. GEORG HENSCHEL, Soprano.

MR. GEORG HENSCHEL, Bass.

MR. C. M. LOEFFLER, Violinist.

